

Saturday 1 April 2017

# Amateur Photographer

Passionate about photography since 1884



TESTED

**Lumix DC-GH5**  
Is Panasonic's powerhouse CSC as good for **stills** as it is for **video**?

**12-page  
BUYING  
GUIDE**

582 cameras &  
lenses listed  
& rated

**SHARPNESS SPECIAL**

# Lose your tripod

Get **pin-sharp shots**  
handheld with our full  
guide to image stabilisation



## Low light secrets

- **Tips** for better cityscapes at dawn and dusk
- **Shoot portraits** at night – Nick Turpin shows how

**Get photos back for £30** Powerful image-recovery software tested



# Hello Slow

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*Photo by Roger Hart, Inntravel customer  
Walking holiday, Hallstatt, Austria*



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The *Slow Holiday* people





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The benefits of tripods are clear, especially when shooting at long exposures or in low light, but let's face it, they can be a bit of a pain to carry around. They can also attract unwanted attention from officious security guards, or the merely curious – discreet they ain't. So this week's technique feature looks at how image stabilisation, whether in-camera or in-lens, can help you get sharper shots handheld in conditions where a tripod used to be considered essential. You'll be

surprised by how much image stabilisation has improved in recent years. So if you'd like to spend a bit less time lugging your three-legged friend around, turn to page 12 now. Other highlights of this packed issue include a review of Panasonic's latest Micro Four Thirds mirrorless powerhouse, the Lumix DC-GH5, an interview with low-light master Matt Parry and a nifty image-recovery program that costs less than a family pub lunch – all is revealed in our Accessories section on pages 38-39.

**Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK

### Seafront tree by Vasilis Vasilakakis

iPhone 4S, Hipstamatic 280, 4.3mm, 1/460sec at f/2.4, ISO 50

THIS image by Vasilis Vasilakakis was uploaded to our Flickr page. Once again, we see how that handy little device – the smartphone – is more than capable of delivering beautiful results. Vasilis was taking a walk along Thessaloniki's seafront in Greece. The conditions were a little foggy, giving the location a lovely diffused look. This tree was an element of the landscape that Vasilis had often noted on his morning walks and decided that would be the day he shot it with his iPhone.

It was particularly fortuitous that a person happened to be walking into the frame at the very moment Vasilis decided to take the shot, resulting in this perfectly timed image. The square frame works really well and the subtle vignetting accentuates the gradation of colour that appears in the grass around the base of the tree. The washed-out tones are also an appealing element.

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© VASILIS VASILAKAKIS



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**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.



## NEWS ROUND-UP

The week in brief, edited by Liam Clifford

### RSPCA People's Choice voting opens



A tortoise about to munch on some food, dogs playing at the seaside and a kitten pawing at dust are just some of the images in the running for the RSPCA's People's Choice photography award. To vote for your favourite, visit [www.rspca.org.uk](http://www.rspca.org.uk).

### AirSelfie available to pre-order



The first flying selfie camera will be available from May, with pre-order under way following a successful Kickstarter campaign. The device connects to most popular smartphones, can fly up to 66ft and allows users to take photos with the help of an in-built Wi-Fi system. The camera takes stills and video. Prices start at £220. Visit [www.airselfiecamera.com](http://www.airselfiecamera.com).

### Canon-branded clothes and accessories

Canon UK is launching a range of branded clothing and accessories. A selection of the new merchandise has been designed to celebrate the 30th anniversary of the EOS system and features cameras from the EOS archive. The new collection includes clothing such as T-shirts, jackets, sweaters and hoodies, as well as accessories such as umbrellas, baby bibs, hats and limited-edition camera bags. Visit [store.canon.co.uk](http://store.canon.co.uk).



### Photographica 2017 date announced



Classic camera collectors and users will descend on London on 21 May for Photographica 2017. The collectors' show is organised by the Photographic Collectors' Club of Great Britain. This year will see around 135 tables for buying, selling and swapping classic cameras.

### Lomography introduces Automat Glass



Lomography has announced the first instant camera featuring a 21mm-equivalent ultra-wideangle lens. The Automat Glass Magellan features a multi-coated glass lens, organised with six elements in four groups. It's due for full release in mid-April. Visit [shop.lomography.com](http://shop.lomography.com).



© AFP/NOEL CELIS

## WEEKEND PROJECT

### Freelensing

This weekend try your hand at freelensing to capture beautiful, dreamy photographs with defocused effects. Freelensing involves holding an unattached lens very closely in front of the camera's sensor. By tilting it you can adjust the plane of focus, similar to that of a tilt-shift lens, to achieve stunning, soft focus effects. The space between the camera's sensor and unattached lens will allow for wonderful light leaks to give your images a creative edge. Sounds simple enough, but this technique requires lots of practice and patience. You need to be aware of dust particles entering the camera when the lens is unattached. It's best to detach the lens only when you're ready to start shooting and keep that period of time as brief as possible.

**1** For best results, use a prime lens. You'll get faster maximum apertures and less vignetting. The longer the focal length, the more challenging it is to avoid lens shake. Start with a focal length of 50mm.

**2** To increase your chances of capturing the best possible shot, set your camera's Drive mode to Continuous to fire off a sequence of images in quick succession. Shoot in Manual mode and record in raw.



# BIG picture

Pictures of the Year International stays true to its original brief

◀ Of the many photography competitions around today, Pictures of the Year International can claim to be one of the oldest. The contest was established in the US in 1944 and was set up to pay tribute to the press photographers and newspapers of the time. It also provided a platform for photographers to meet in open competition and to compile and preserve the best press images. The competition is still going strong in 2017.

AFP photographer Noel Celis won third prize in the General News category with this image of an overcrowded prison in Quezon City in the Philippines. Built 60 years ago to accommodate 800 inmates, it now houses nearly 4,000. The men take turns sleeping on stairs, on the prison's open-air basketball court and in hammocks made from old blankets. Visit [www.poyi.org](http://www.poyi.org).

## Words & numbers

Wherever there is light, one can photograph

Alfred Stieglitz  
US photographer  
1864-1946

**250**  
Number of brands represented at The Photography Show 2017

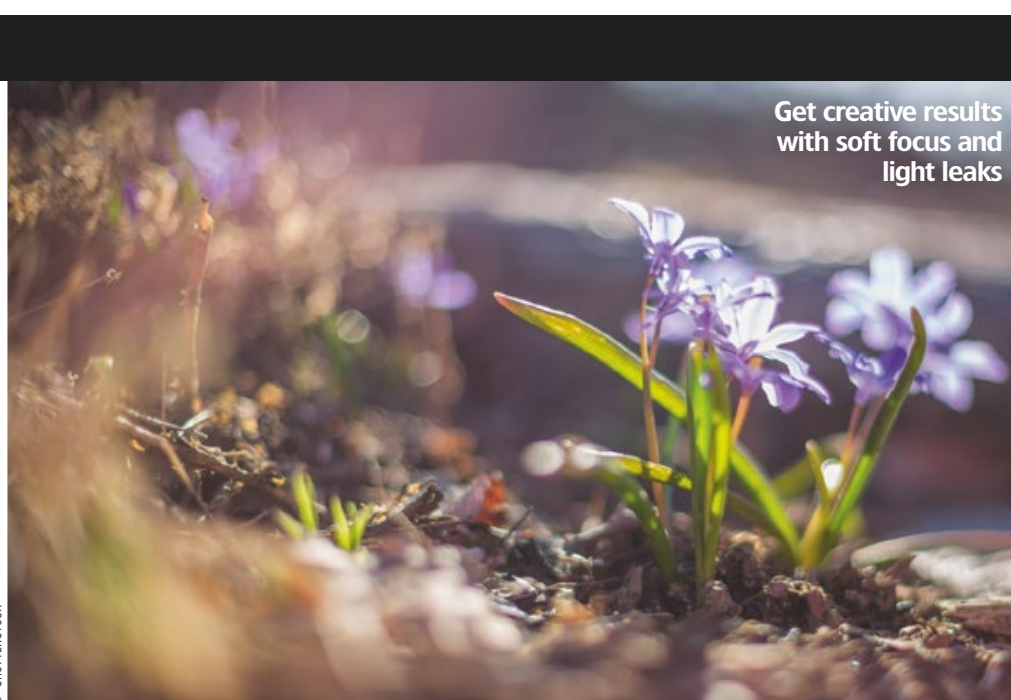
SOURCE: THE PHOTOGRAPHY SHOW



**3** Meter the scene, set the aperture to the lens's maximum aperture value and set the exposure and focus ring on the lens to infinity before detaching it. The gap between the camera and lens should be mere millimetres.

**4** Gently tilt the lens to find focus. The more tilt, the more blur. When tilted to the right, the left side of the frame retains focus and vice versa. Move the lens further away to focus closer to your subject.

© SHUTTERSTOCK



Get creative results with soft focus and light leaks



Belgian photographer Kevin Faingnaert won the Zeiss Photography Award for his work on the Faroe Islands



# Zeiss Photography Award winner

**THE WORLD** Photography Organisation and Zeiss have announced Belgian photographer Kevin Faingnaert as the winner of the 2017 Zeiss Photography Award.

The Zeiss Photography Award 'Seeing Beyond', is an international photography contest, launched in collaboration with the World Photography Organisation. Each year the theme of the contest changes and this year it was 'Meaningful Places', which photographers were free to interpret in their own way.

Faingnaert's winning body of work 'Føroyar' is a series of images reflecting life on the remote and sparsely populated villages on the Faroe Islands. It was selected from more than 31,000 images, submitted by 4,677 photographers from 132 countries. Faingnaert receives a prize of €12,000-worth of Zeiss lenses and €3,000 in travel expenses to complete a photography project of his choice.

Faingnaert lives and works in Ghent, Belgium, and is a social documentary photographer with a

degree in sociology. His work mainly focuses on small groups and communities that are removed from mainstream culture, and his images have been published internationally.

Discussing his winning series, Faingnaert says: 'In February 2016 I immersed myself within the Faroese community, I couch-surfed and hitch-hiked my way across the islands, finding doors open to me everywhere I went. There, across swathes of snow-veiled landscapes and dramatic coastlines, villages are slowly dropping into decline as more and more of their inhabitants are emigrating from the islands in pursuit of greater opportunities.'

'In these clear and pristine landscapes, where villages with populations as low as ten huddle together on the edge of cliffs, I tried to reveal a community firmly hanging on to their roots and traditions, while underlining that one day these villages must inevitably disappear.'

The work of both the winning and shortlisted photographers will be shown in London as part of the Sony

World Photography Awards & Martin Parr 2017 Exhibition at Somerset House from 20 April to 7 May.

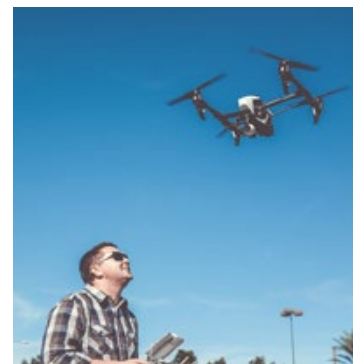
The judges also recognised the work of a further nine photographers, including Christopher Roche and Nicholas White, both from the UK.



From Fabian Muir's work on North Korea



The UK's Christopher Roche studies faith



## Tech sector defies Brexit

**THE UK** has been ranked the fourth most promising market for technology breakthroughs with a global impact, trailing slightly behind that of the US, China and India, according to KPMG's 2017 global technology innovation report.

Despite the uncertainty of Brexit, the UK jumped from seventh last year in the global rankings. According to the report, global business executive respondents see the UK as a progressive country with innovative tech hubs, developing products and services that can break through to developed and emerging markets. The UK's tech sector drew more investment than that of any European country in 2016.

In addition, London is ranked as the 5th city most likely to rival San Francisco in the next four years.



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This image of mammatus clouds in Yorkshire, by Mat Robinson, was shortlisted in the 2016 competition



© MAT ROBINSON

# Weather Photographer of the Year 2017 launches

THE Royal Meteorological Society (RMetS) and The Royal Photographic Society (RPS) have launched their second joint photography competition to award the Weather Photographer of the Year for 2017.

Calling for entries from photographers worldwide, professional or amateur, the RMetS and RPS are looking for the best images depicting weather in its widest sense. This could range from weather phenomena such as clouds, lightning, rain, fog

or snow through to the impact of weather on humans, cities and the natural landscape.

The winning images will be selected by a panel of meteorologists, photographers and photo editors who will look for work that combines photographic skill with meteorological observation – with the overall winner receiving £500 in cash, and membership to the RPS. In addition, the Young Weather Photographer of the Year will be selected from entries by those who

are 16 years and under. The winner will also receive membership to the RPS, as well as a GoPro Hero5 action-cam.

One of the judges, BBC weather presenter Matt Taylor, says, 'Even when we forecast the calmest of weather conditions, you can still get immense drama through subtle changes in sky cover and light. I'll be looking for a photograph that captures the emotions of an ever-changing sky.'

The competition is open until 7 June. Visit [www.weather-photo.org](http://www.weather-photo.org).

## Fujifilm updates X-Pro2 and X-T2 firmware

FREE firmware updates are planned for Fujifilm's flagship cameras, the X-Pro2 and X-T2, with a number of functional and operational updates scheduled. The new firmware versions feature a total of 33 enhancements across two patches.

Users will now be able to shoot in raw in all bracketing modes, including ISO, Dynamic Range, White Balance and Film Simulation, as well as Advanced Filter modes. Pleasingly, users will also be able to



X-Pro2 gets a firmware update

control ISO directly from the front command dial, so that they don't have to interrupt their shots by removing their eye from the viewfinder.

Other feature updates include improvements to the long-exposure mode – increased from 30 seconds to 15 minutes. Extended ISOs have also been expanded to include ISO 125 and 160.

The first update is due at the end of March, with the next one scheduled for late May. To see the full list, visit [apmag.co/xt2xpro2](http://apmag.co/xt2xpro2).

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



© ADRIAN ASHWORTH

### Adrian Ashworth

Barnsley-based photographer Adrian Ashworth is probably best known for his landscape images of Yorkshire and the Peak District. However, in this series of images, which can be seen at The Civic, Barnsley, he has turned his attention to the relationship between those living with dementia and their carers.

Until 3 June, [www.barnsleycivic.co.uk](http://www.barnsleycivic.co.uk)



© DEREK MAN

MERSEYSIDE

### LOOK/17

LOOK/17, Liverpool's International Photography Festival, has twinned Liverpool and Hong Kong. Artists from both places are responding to the other, examining themes including urbanism, social housing and architecture.

Until 14 May, [www.lookphotofestival.com](http://www.lookphotofestival.com)



© SADIE WECHSLER

DERBY

### Format Photography Festival

The 2017 edition of Format, the UK's largest photography festival, is exploring the theme of 'habitat'. The biennial festival, now in its 8th edition, is a showcase for emerging talent alongside established artists.

Until 23 April, [www.formatfestival.com](http://www.formatfestival.com)



© WILSON CENTRE FOR PHOTOGRAPHY/NPG

LONDON

### Gillian Wearing

Artist Gillian Wearing has created new portraits to be seen for the first time at the National Portrait Gallery, including works inspired by the early 20th-century French surrealist photographer Claude Cahun, a figure whose work (left) shares much in common with Wearing.

Until 29 May [www.npg.org.uk](http://www.npg.org.uk)

### Macro and Art Photography

Led by tutor John Humphrey FRPS, this day will include John's techniques and tips for producing images with impact. He will lead you through the artistic processes designed to unleash creative potential in macro and art photography.

13 April [www.rps.org](http://www.rps.org)



© JOHN HUMPHREY FRPS

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## Viewpoint Jon Bentley

Jon Bentley extols the virtues of the Olympus OM-D EM-1 Mark II's image stabilisation function

It's great when a new product changes the way you look at the world. It happened to me in 2006 with my first self-driving car experience. Being thrown round Volkswagen's Wolfsburg test track flat out in a driverless Golf GTI at a stroke proved the potential of such new technology.

In camera terms, the 2007 Nikon D3 was equally revolutionary – for me, the first camera to reveal the superiority of digital technology for low-light pictures. The 2008 Canon EOS 5D Mark II was another instant colossus, with its groundbreaking HD video-in-a-DSLR abilities. The Olympus OM-D EM-1 of 2014 was another landmark.

Now Olympus has done it again, with the stunningly good OM-D EM-1 Mark II. What makes it so thrillingly innovative isn't its impressive ability to shoot stills at 60fps, or even its blisteringly quick 121-point autofocus system. No, it's all thanks to its brilliant image stabilisation.

### Sharp as a pin

At first, I didn't take that much notice. Even mobile phones have 5-axis image stabilisation these days. But then I tried it out on a walk by the River Severn. I thought I'd do one of those long shutter

speed shots of the water flowing around rocks in the river. I set the ISO as low as possible, the aperture to minimum and extended the 12-40mm lens. I thought the resulting 2sec handheld exposure at an 80mm-equivalent focal length would be a tough test. To my amazement, every picture was sharp. Blimey!

Lacking an ND filter of the required 62mm diameter, I had to wait till darkness for a more extreme test. I know the world has more than enough pictures of light trails taken from motorway bridges, but very few sharp ones will have been shot completely handheld with a 9sec exposure. The Olympus can do this time and again. I found with a little support I could even get away with 50sec exposures.

You can also use f/16 or f/22 for extreme depth of field in landscapes without resorting to high ISO or a tripod. You start using HDR as a matter of course, as you're confident the shots will line up, even at quite extreme exposure differences. The stabilisation was excellent in video mode, too, including at 4K resolution. Apparently, it's even better if you have an image-stabilised lens as well. I can't wait to test it.

**Jon Bentley** is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

Jon took this handheld with a 9sec exposure



**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

## Social life

Here are some of our favourite images from the world of social media this week



Twitter



**Shaun Mills** @merseamillsy

A thoroughly atmospheric image. The monochrome conversion brings out the foreboding sky and haunting drama of the scene.

Join the conversation @AP\_Magazine



Instagram



**David Clapp** @david\_clapp\_photo

David Clapp serves up a colourful treat with this image taken in the beautiful location of Cape Town and using a 100-400mm lens, plus 1.4x III extender.

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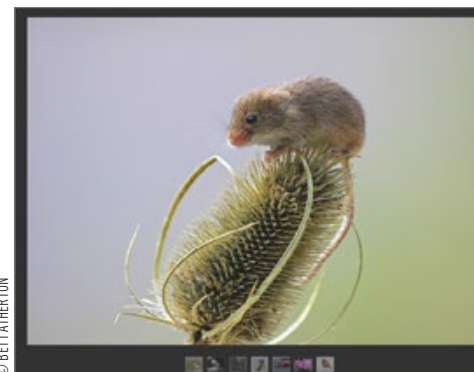


Flickr

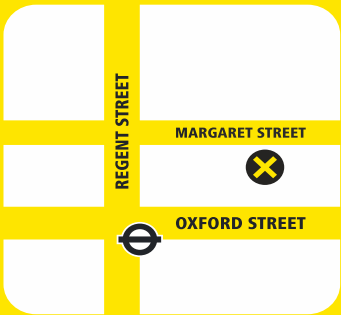
**Bett Atherton**

This is a really beautiful specimen of a field mouse perched on top of a teasel. It's such a lovely and simple capture, one emphasised by the shallow depth of field (f/5.6), which has thrown out the background perfectly.

Submit your photos [apmag.co/flickr](http://apmag.co/flickr)





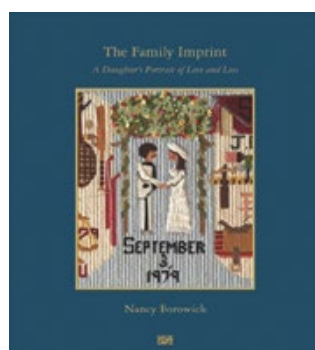


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✕ Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW



## Bookshelf



# The Family Imprint

by Nancy Borowick

Howie and Laurel Borowick embrace in the bedroom of their home



There are often times when we see a photographic project that is so personal for either the subject or the photographer that it can feel almost voyeuristic to view it. There are a number of current projects concerning the migrant crisis, all of which hit hard on our conscience yet play to our appreciation of the photographic form. You could argue that we're now so used to seeing these that they don't quite have the impact they once did. However, there are still some projects that can really take your breath away with their intimacy. *The Family Imprint: A Daughter's Portrait of Love and Loss* is one such project.

In 2013, Howie and Laurel Borowick were undergoing parallel treatments for stage-four cancer. Howie was diagnosed with pancreatic cancer and his wife was diagnosed with breast cancer. Witnessing all this was their daughter, Nancy, a documentary and photojournalism graduate. Faced with watching her parents undergo the often-debilitating treatments, Nancy did what she did best. She picked up her camera and began to document what she saw in front of her. The result is a series of images that is sometimes so moving you have to look away, catch your breath and go back in with a clear head.

Nancy's images do not shy away from

the subject. While there were undoubtedly several occasions when she decided shooting would be inappropriate, Nancy gives us a full view of what it is to suffer from such a rapacious disease and what it is to endure the treatments that may only serve to prolong the suffering.

### Tonally striking

What makes Nancy's project so affecting is that each image is captured in beautiful black & white. There's a deeply romantic quality to these tonally striking images. While it may seem odd to render the scenes in this way, it's a fitting aesthetic. This project is, at its heart, a love story – one that deals with the love between a couple who have found themselves in such incredible parallel circumstances, and a love story between a daughter and her parents as they live out their final days.

On another level, this is a project that is utterly relatable and universal. We all understand, or will come to understand, grief. We will all one day know what it is to lose someone we love. Projects like Nancy's – ones that openly discuss the nature of our own mortality – can perhaps go some way towards helping us to come to terms with that. With that in mind, *The Family Imprint* is easily one of the most moving and beautiful photojournalistic projects in years.



Published by Hatje Cantz Price £32.91, 192 pages, hardback ISBN 978-3-77574248-1 ★★★★★

## Also out now

The latest and best books from the world of photography. By Oliver Atwell



© ENZO BARRACCO

### The Noise of Ice: Antarctica

by Enzo Barracco, Published by Merrell, £30, hardcover, 144 pages, ISBN 978-1858946566

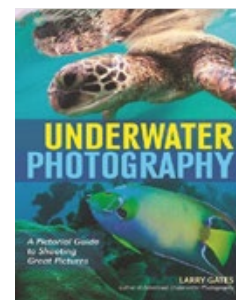


INSPIRED by the incredible adventures of Sir Ernest Shackleton, Italian photographer Enzo Barracco decided to stage an expedition to Antarctica in order to explore and

document the awesome sights at the end of the world. Barracco endured perilous seas, merciless winds and numbing cold in order to bring back this series of images that are almost breathtaking in their scope. *The Noise of Ice* is so much more than a photographic project, though. It's the story of what it is that drives photographers to go to any lengths to bring back scenes that the majority of us will never in our lifetimes witness. Perhaps more than that even, it's a call for all of us to acknowledge a landscape that is under serious threat from climate change. This is a genuinely engaging story and project. ★★★★★

### Underwater Photography

by Larry Gates, Amherst Media, £33.99, paperback, 128 pages, ISBN 978-1682031322



WHILE the quality of images present within the annual photographic wildlife competitions is always of the highest standard, it's perhaps the images shot underwater that are the most intriguing. Just beneath the surface of the ocean, there is an alien world, full of plant-life and

creatures that are some of the most fascinating on our planet. This handy and readable guide by Larry Gates is a great primer in how you can set yourself up to plunge the depths and document this submerged landscape for yourself. Absolutely everything you could wish to know is here in these pages. Subjects range from equipment and accessories to the best methods for exploring reefs and shipwrecks. This is certainly one of the best guides out there. ★★★★★



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Manchester	Thursday	4th May
Glasgow	Wednesday	10th May
Edinburgh	Thursday	11th May
Belfast	Thursday	18th May
London (Dru St.)	Friday 26th & Saturday	27th May

All open days 10am-4pm except London (Friday 26th May) which is 10am-5pm.  
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# Lose your tripod

Tripods have their uses, but can be a pain to lug around. With image stabilisation in lenses and cameras now so good, you may no longer need them, as **Angela Nicholson** and **Geoff Harris** discuss





For this image, pro Tim Bird could go as low as 0.3sec shutter speed at f/22 and ISO 200 handheld and still manage to keep the foliage sharp, thanks to image stabilisation

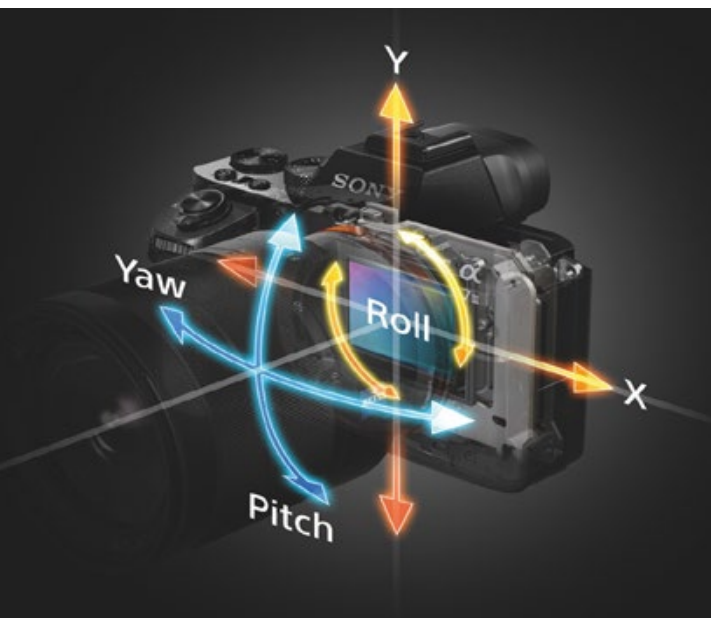
**T**here are plenty of times when a tripod is essential – for instance, in order to keep the image acceptably sharp at very long exposures – but there are also times when a tripod becomes a burden, weighing you down and sapping your energy. There are also some situations, especially in busy cities, when using a tripod can attract unwanted attention and prevent you from getting the shot you want. Thankfully, because of improved high sensitivity noise control and image stabilisation systems there are now fewer occasions when you need to use a tripod, so you can leave your three-legged friend at home and lighten the load.

Most photographers understand the trade-off between pushing up the ISO sensitivity setting of their camera to allow faster shutter speeds and the increase in an image's noise, so they stop before the speckling or loss of detail becomes too much of an issue. But what about the role played by image stabilisation? Let's take a look at how it can help you achieve the best results. ➤



# Types of movement

The first stabilisation systems were only able to correct for movement along two axes but we're increasingly seeing 5-axis image stabilisation, which means a greater range of movements are corrected. It's useful to understand what these are as it makes you think about how you might move your camera when you're using it, and the steps you can take to produce sharp images.



## Pitch

This is a vertical tilting or pivoting movement that happens as the camera tips up or down in your hands. Although it can happen with a lens of any length, it's more noticeable with longer lenses due to their narrower angle of view. It's one to beware of at the end of a lengthy shoot with a heavy lens when your arms are starting to get tired.

## Yaw

Another pivoting movement, but this time the rotation is side-to-side. Like pitch, it's a common movement that's likely to take place when handholding the camera, but in a strong wind longer lenses are especially prone. Pitch and yaw are the main contributors to camera shake in most situations, and are the only movements that are corrected by the vast majority of in-lens stabilisation systems.

## Roll

This is a rotation around the lens axis, such as might be made when pressing down the shutter button while cradling the lens loosely in your left hand. It tends to be most important during long exposures, and can't be corrected using in-lens stabilisation.

## X-axis or horizontal

This is a simple side-to-side movement, with the camera moving parallel to the subject. It's most often an issue with close-up photography.

## Y-axis or vertical

This is perpendicular to X-axis movement, and again is most commonly found with macro photography.

With IS



The Olympus OM-D E-M1 II's 5-axis stabilisation system is the best currently available, even allowing handheld shots to be taken with a 2sec exposure time

Without IS



Switch off the IS and the image becomes very soft

## Lens stabilisation

Image stabilisation mechanisms first appeared when the majority of cameras on the market used film. As it's far easier to shift a lens element than it is a roll of 35mm film and pressure plate, Canon and Nikon opted for in-lens stabilisation systems. Naturally this was also the preferred system of thirty-party lens manufacturers like Sigma and Tamron as it adds extra value to their optics.

Stabilised lenses have gyro sensors that detect the direction and magnitude of any movement; this information is then relayed to a microcomputer that tells a floating element (or elements) the direction and distance to shift to compensate for the movement. The aim is to keep the rays of light from the subject at the same angle to the optical path, as they would be if there was no camera movement. Achieving it keeps the image sharp.

## Sensor-based stabilisation

Rather than using lens element movements, sensor-based or in-body image stabilisation (IBIS) relies on the

sensor of a digital camera moving to compensate for camera shake. As in a lens-based system, gyros are used to detect any movement that is then analysed before compensation instructions are sent to move the sensor assembly accordingly.

The first IBIS systems used mechanical movements, but modern ones are controlled electromagnetically. This means the sensor is 'free-floating' and faster, so smoother movements can be made. It also means that in addition to making up-and-down (Y-axis) or side-to-side (X-axis) movement it's possible to make rotational adjustments. As a small movement has a more dramatic impact on a small sensor than it does with a larger sensor, in-body stabilisation tends to be more effective with smaller format cameras than it is with larger format models. Nevertheless, it is still effective with full-frame cameras.

## Lens-based vs sensor-shifting

A lens-based stabilisation system enables the correction to be seen in the viewfinder of whatever camera it's mounted on. This is particularly useful when using long



# What's a safe shutter speed?

Traditionally, the reciprocal of the effective focal length is a good guide to a safe handheld shutter speed. With a 100mm lens on a full-frame camera, that means using a shutter speed that's at least 1/100 or 1/125sec to ensure that images are sharp. Meanwhile with a 200mm lens you should use at least 1/200sec and with a 35mm lens 1/35sec (or 1/40mm as there usually isn't a 1/35sec option).

If your camera has a smaller than full-frame sensor you need to use the effective focal length as a guide because the movements seem more pronounced. Thus a 100mm lens

on an APS-C format camera requires a shutter speed that is at least 1/150sec. As focal lengths get shorter the reciprocal rule starts to break down as many people can't make sharp shots when handholding their camera with shutter speeds below 1/30sec.

Manufacturers usually state the level of extension in exposure time that their stabilisation system allows when you're handholding a camera. Over the years this has crept up from 2EV (the difference between 1/100sec and 1/25 sec), to 3EV (1/100sec and 1/13sec), 4EV (1/100sec and 1/6sec), 5EV (1/100sec and 1/3sec) and even 6.5EV (1/100sec and just under a second) with the Olympus OM-D E-M1 Mark II.

These claims are based on test-bench

measurements and it's important to find what works for you. The easiest way to do this is to shoot a subject at whatever shutter speed you think is the longest and still get sharp images. Shoot it ten times and then look at the images on your computer, examining them at 100%. If they are all sharp, great, reduce the shutter speed further and repeat the process. The aim is to find the point at which roughly five out of ten of your images are completely sharp at 100% on screen. Once you've found that value, you know that if you use that shutter speed with that specific lens and focal length, you need to shoot at least two shots to ensure you have a sharp result. If you like a safer bet, use a shutter speed that gives you a higher hit rate.

## What's it called?

Manufacturer	System name	System type
Canon	Image Stabiliser (IS)	Lens-based
Fujifilm	Optical Image Stabilization	Lens-based
Nikon	Vibration Reduction (VR)	Lens-based
Olympus	Image Stabilization (IS)	Sensor-based, but dual introduced
Panasonic	Optical Image Stabiliser (OIS)	Sensor-based, but dual introduced
Pentax	Shake Reduction (SR)	Sensor-based
Sony	SteadyShot (SS)	Sensor-based, but dual introduced
Sigma	Optical Stabilizer (OS)	Lens-based
Tamron	Vibration Compensation (VC)	Lens-based

telephoto lenses, because even a small amount of shake can have a major impact on the view in the viewfinder and image sharpness. Consequently, a stabilised lens makes it easier to compose images with longer focal lengths. The downside of this, however, is that the dampened movement can sometimes make you feel a little nauseous.

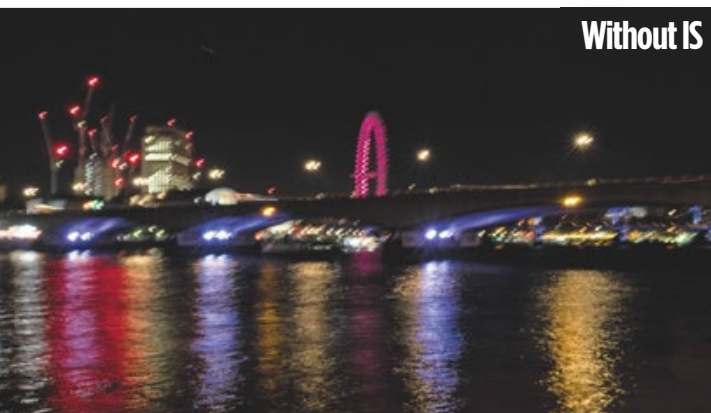
The impact of a sensor shifting stabilisation system isn't visible in the optical viewfinder of an SLR, but it is in the electronic viewfinders of compact system and Sony SLT cameras as they draw their image signal from the image sensor itself.

While a lens stabilisation system is specifically designed to work with a particular optic and focal length (or zoom range), an in-body system can work with virtually any lens that can be mounted on the camera. When the camera isn't able to read focal length information from the lens, in some cases it's possible to input the data via the camera's menu.

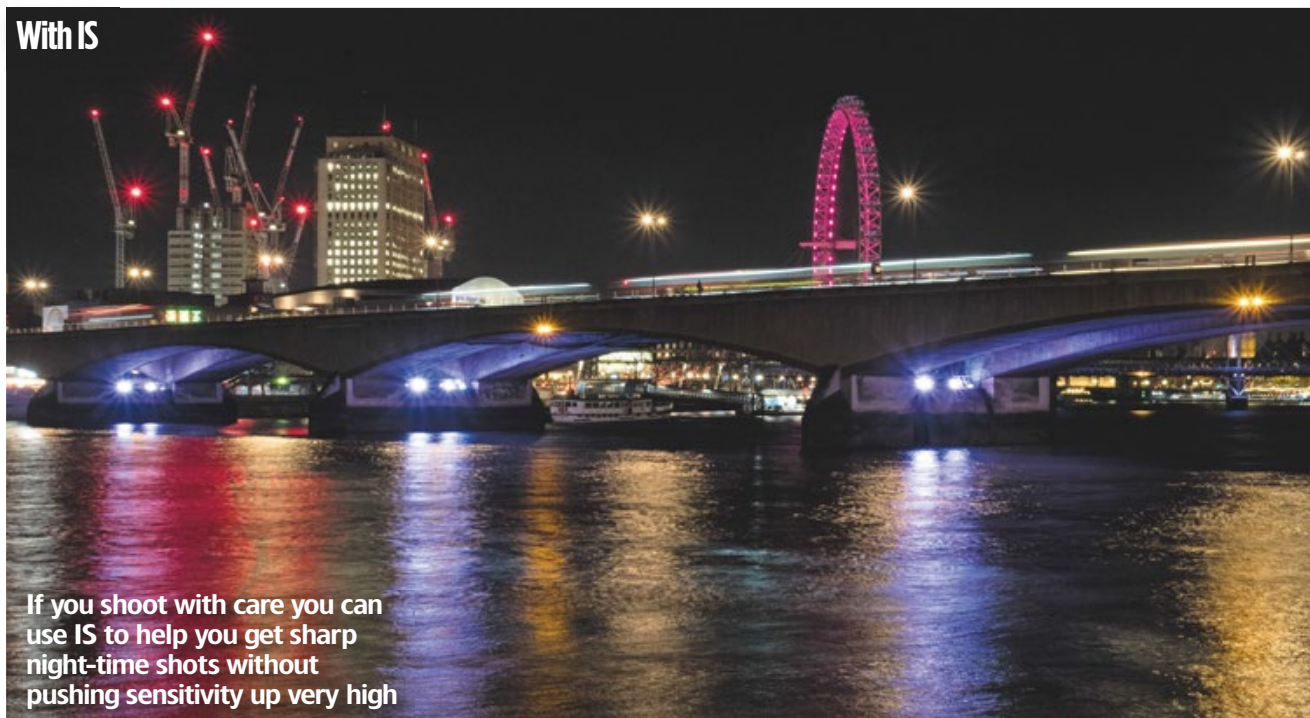
Another key advantage of having in-lens stabilisation is that it's







Without IS



With IS

If you shoot with care you can use IS to help you get sharp night-time shots without pushing sensitivity up very high

© ANGELA NICHOLSON

➤ possible to compensate for much greater movements than sensor-based stabilisation because a small optical element movement has a significant impact. In order for sensor-based stabilisation to be effective the sensor has to move, and functioning pixels should be outside the 'normal' image frame. The movements also need to be larger than those made by a lens element – hence sensor size and movement range are key limiting factors of an in-body system. So with long lenses, lens-based is more effective than sensor-based stabilisation.

In the past an in-body stabilisation system added significant expense to the camera's production, but prices have fallen over the years and this is less of an issue. Similarly, in-lens systems cost less than they used to, though naturally stabilised lenses are still more expensive than non-stabilised versions. As the moving element inside a stabilised lens alters the light path through it, there can be a slightly detrimental effect on the bokeh.

Stabilisation can also improve autofocus performance as the AF sensor gets a clearer view of the target. With compact system cameras that use the imaging sensor for focusing, the AF benefit comes from either lens or sensor-based stabilisation.

Panasonic, Olympus and Sony have started to employ a new breed of hybrid or dual stabilisation that uses both lens- and sensor-based systems. It extends the range of movement that can be corrected and enables the camera to use the system that's most appropriate to the lens and the type of movement taking place.

## Digital stabilisation

Digital stabilisation has been around for quite some time in one form or another, but today it's mainly used for video and it usually employs cropping. The camera detects accidental movement and adjusts the framing of the image to compensate, cropping rather than shifting the sensor. While this effectively reduces the size of the image frame, if you're shooting 4K there's plenty of room to crop without deteriorating the image noticeably and the smoother footage looks much better than a jerky clip.

AP

## Tips for stability

**1** Lean against a wall or tree for stability, but otherwise keep your feet roughly shoulder-width apart. Hold the camera with both hands and keep your elbows down and close to your body.

**2** The camera tends to be more stable when you compose the image in the viewfinder, as it's pulled in towards your body and resting against your face. If your camera doesn't have a viewfinder, keep your arms relaxed as you hold it out to see the image on the screen.

**3** Squeeze the shutter button gently. If it's a long exposure, apply just enough pressure to trip the shutter and keep your finger lightly on the release.

**4** Getting sharp shots handheld is harder in low light, so try placing the camera on a wall or similar flat surface and then using a shutter release.



Storm scene, Helsinki  
by Tim Bird

## How I stay stabilised

Travel and documentary photographer Tim Bird tells us about the kit he rates for stabilisation

Tim Bird is a travel and documentary photographer based in Finland, and a big fan of the image stabilisation built into Fujifilm cameras and lenses. He says, 'The X-T2 is my main camera along with the X-E2. I have a range of lenses but the one I use the most is the XF 18-55 mm f/2.8-4 OIS. The image stabilisation is excellent. I also like the image-stabilised 50-140mm. With the latest Fujifilm cameras I can get pretty good results handheld at 1/15 or 1/8sec, depending on the conditions, if I push up the ISO – I use Auto ISO and limit the upper level. These smaller mirrorless cameras are also easier to hold steady than big bulky SLRs. When you have limited time, you want to see as much as you can and not attract attention by unfolding a tripod. Even with landscapes, I can get nice slow water effects at 1/8sec, depending on the light, while keeping the rest of the scene acceptably sharp.' For more, see [www.timbirdphotography.com](http://www.timbirdphotography.com).



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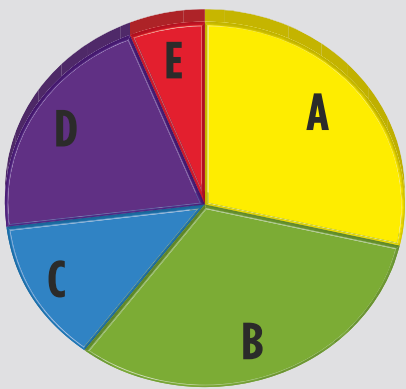
Di: For APS-C format and full-frame DSLR cameras

\* Sony mount model without VC

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### In AP 4 March, we asked...

It's the 10th anniversary of Lightroom this year. How much do you use it?

### You answered...

<b>A</b> It's the only photo editor I use	<b>29%</b>
<b>B</b> I use a mixture of Lightroom and Photoshop	<b>32%</b>
<b>C</b> I only use Photoshop	<b>13%</b>
<b>D</b> I use other editing software	<b>21%</b>
<b>E</b> I don't edit my pictures	<b>5%</b>

### What you said

'I purchased Lightroom 5 after reading the review in AP, but recently abandoned it as it's too complex for my needs. I returned to my much older Photoshop Elements 7, which does everything I need.'

'I don't edit my pictures – the key is to make sure the image that comes out of the camera is the finished article.'

'It's Lightroom 100% for me – not that I like its images (it's pretty lousy with X-Trans) but it's quick and easy, and allows for a speedy workflow. But yeah, it could be better for Fuji X Series... it's not quite up there yet.'

'I have Photoshop and Bridge and have never really felt compelled to get to grips with something else that as far as I can see offers me pretty much the same thing? I'm sure someone will correct me.'

'I use Lightroom as the processing hub for all my photography. I do much of my routine processing in Lightroom, utilising plug-ins such as Photoshop CC and the Nik suite as required from within Lightroom.'

**Join the debate on the AP forum**

### This week we ask

Would you like to see a buyer's guide to film, papers and darkroom chemistry in AP?

**Vote online** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Top 5 reviews

What's trending on the AP website



- 1 Fujifilm X-T20 review
- 2 Fujifilm X100F review
- 3 Panasonic Lumix TZ100 review
- 4 Olympus OM-D E-M1 Mark II review
- 5 Canon EOS M6 review

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## LETTER OF THE WEEK

### Accessory angst

I am incredibly loath to bang on the sexist drum, but I have to comment on how male orientated your accessories were in this week's issue (*Gearing up for success*, 18 March). Are you saying only men are interested in landscape photography?

The boots, jacket and gloves were only for men, no mention that a mere woman would venture out into the hills. Do you think perhaps women only like to take photos of babies and hats? That the fear of breaking a nail would see off the chance of capturing an amazing moment as the sun breaks through the clouds halfway up a mountain?

I hate the overly PC world we find ourselves in, but I do believe in mutual respect and equal opportunities. In a hobby/profession which can be cliquey and pretentious enough, why add sexism to it?

**Rebecca Moon, via email**

**Thanks for getting in touch, Rebecca. The boots and jacket mentioned in the text were both the men's versions, but**



**The Berghaus Hillwalker II GTX – available in both men's and women's versions**

**we made sure both companies offered female equivalents (the Women's Hillwalker II GTX and the small version of the Páramo Halcon jacket) before including them. What's more, the Easy Off Zip Photography Gloves are unisex (the Extra Small and Small sizes are particularly popular with female photographers), and the other five products mentioned in the spread are pretty inclusive! In future, however, we will aim to include details of both male and female clothing options where relevant – Tracy Calder, technique editor**

LETTER OF THE WEEK WINS A SAMSUNG EVO PLUS MICROSD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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### A point on prudery

In *Viewpoint* (4 March), Geoff Harris says: 'The naked human body has been a perfectly acceptable subject for artists for millennia.' That may well be so. There has been a tradition of depicting (predominantly female) naked people or nudes in western art for a long time. Not all traditions are worth preserving, however. Geoff Harris argues that we must be on guard against prudery influencing what we see in art. Perhaps he has a point but it would be a mistake to regard so called art nude as somehow liberating.

As has been well said elsewhere by others more qualified than me to pass comment, there is a world of difference between being naked and being nude. The

one is a state of undress. The other is objectifying women's bodies. That's not prudery. That is a point that really is worth making.

**Andrew Wood, Bristol**

**Not entirely sure what your point is here, Andrew... While I wasn't suggesting the images in question were in any way great art, I do feel they are interesting because of their cultural context. I also felt it was unreasonable that a tiny minority (who weren't even visiting the gallery) insisted they were taken down, and others agreed, such as the director general of the RPS – so it was good to see their eventual reinstatement – Geoff Harris, deputy editor**

### Film for all

As someone who runs an analogue photography company, I was excited to see your Great Film Revival issue (11 March). It was an interesting read and I discovered groups I hadn't heard about. One thing that struck me was the lack of women featured. As a woman working with film photography, trying to change perceptions of the darkroom being a 'male-only' domain and engage more women with STEM subjects has been a lifelong endeavour.

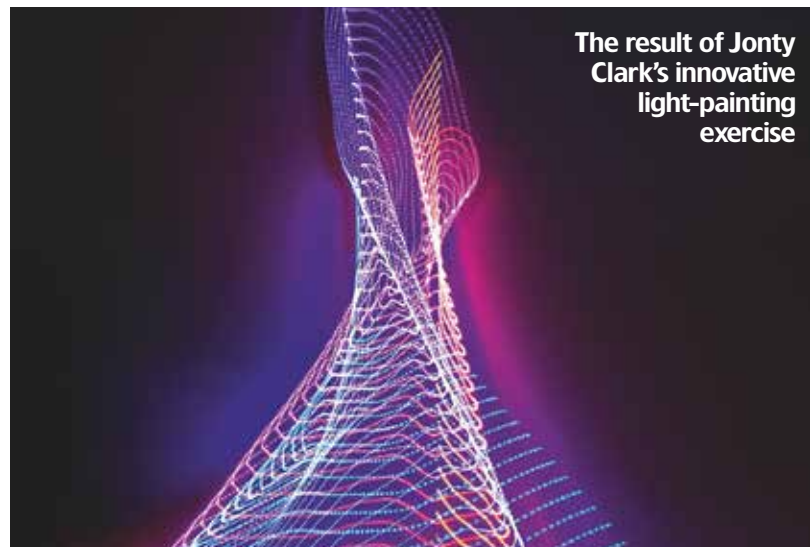
I realise that space was limited, but perhaps you can squeeze the odd female photographer/educator in there as well, in future? After all #coolgirlsshootfilm too.  
**Rachel Brewster-Wright, Liverpool**



It's a shame some people perceive the darkroom as a 'male-only' domain Rachel, because women have featured heavily in this area since the beginning – anyone heard of Julia Margaret Cameron? In an attempt to redress the balance various groups have arisen, including Female Nature Photography ([www.femalenaturephotography.com](http://www.femalenaturephotography.com)). While not a film-based group, this collective is a great source of imagery. In response to your request for more female representation, the more work we are sent by female photographers the more we are likely to include. We are looking for superb pictures, whether they are shot by men or women – Tracy Calder, technique editor

## Enjoy the Trip

Congratulations to all involved on your excellent film issue. I've recently started shooting and developing film again as well as digital, enjoying the feel of the film, the look of the pictures and even the smell of the fixer! My experience of buying an Olympus Trip is the opposite of Geoff Harris's. I recently picked up a beautiful black Trip on eBay for \$20 (plus \$30 postage!) and aside from the well known Trip 'red



The result of Jonty Clark's innovative light-painting exercise

flag' problem it works perfectly. **Stuart Neville, Clydebank**

Everyone seems to have enjoyed their Trip except me! Still, it's an attractive paperweight... – **Geoff Harris, deputy editor**

## Bright idea

I saw the light painting tips in the 28 January issue and tried some of my own experiments. I didn't have £400 for a Pixelstick so I bought a strip of LED lights for £15 and taped them to two black dustpan-and-brush handles which I had taped together. Then I turned off the lights, put my Sony Cyber-shot on a tripod and set it to the firework mode, which gives about two seconds exposure. Then I moved the lights during the exposure. The

lights have a glow behind them because they were close to the wall. It shows you don't need a lot of money to make interesting photos.

**Jonty Clark (aged 13), Bucks**

## Lens sense

Whilst I enjoyed your articles on the return of film photography, the section on buying and using enlargers was missing an essential point, which is that even if you have the sharpest lens on your camera all will be wasted if you have a poor one on your enlarger. A good lens such as an EL-Nikkor 50mm f/2.8 for around £40 will be good enough. You may be able to use a Russian Fed 39mm thread lens for half that price.

**James Styles, Tankerton**

## In next week's issue On sale Tuesday 4 April

# Fine art nudes

Trevor and Faye Yerbury share their top tips for shooting nudes



## Lightroom top tips

How to get the best black & white conversion

## Fujifilm X-T20

We review Fujifilm's latest X-series model to see how it improves on the X-T10

## LPOTY

Celebrating 10 years of the Landscape Photographer of the Year competition

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# WILDLIFE WATCH

## Little egrets

These elegant birds are covering more of the UK every year, says **Oscar Dewhurst**. But they are wary so require a patient approach

LITTLE EGRETS are a fairly recent colonist to the UK, only breeding for the first time in 1996. In Europe in the 1950s they were largely restricted to the south, but since reaching the UK they have spread rapidly, gradually moving northwards.

### Habitat

You can find these birds across a variety of fresh and saltwater habitats, including lake shores, rivers, ponds, reed beds, flooded fields, wetlands and marshes. Their colour makes them easy to spot as they daintily pick their way through mud or water, pausing to feed on invertebrates. You can also see them poised, waiting to strike for fish beneath the surface. Good places to find them include the Suffolk and Norfolk coasts,

and areas along the south coast such as Poole and Chichester harbours.

### Best time to shoot

The white colour of their plumage makes it easy to mess up the exposure and leave yourself with blown highlights. For this reason, shooting when there is cloud cover, or when the sun is low in the sky, is easier – this way you can pick up the fine detail in their feathers. The best times for this are in the hours just after sunrise and just before sunset. This period also coincides with their greatest activity, so it's well worth making the effort. Shooting when the sun is low also gives you the chance to experiment with different lighting such as backlighting, resulting in images that are a bit different.

While moving through the reeds as it fished, this little egret stepped onto some roots, revealing its yellow feet

ALL PICTURES © OSCAR DEWHURST

I followed this bird for a while as it flew in, so I was able to capture it as it called on landing

Shooting from water level makes you feel as if you are in the water with the bird, rather than looking down on it

### KIT LIST

#### Tripod

Telephoto lenses are often heavy, and a tripod makes steadying them much easier. You also don't need to stand holding your lens while you are waiting. If possible, use one without a central column so that you can get the camera as near to ground level as possible.



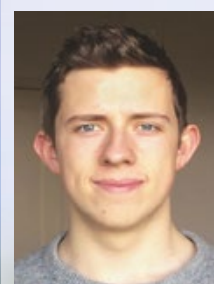
#### Binoculars

Whenever I'm shooting, I always have my binoculars with me. They are much brighter than looking through a camera lens so they make it easier to spot your subject. They also weigh significantly less!



#### Waterproof trousers

You can find little egrets in fresh and saltwater habitats, but getting a low-level shot often requires sitting or laying on damp ground. As such, a pair of waterproof trousers is a must. Make sure they are durable, well-vented for good temperature control, and preferably contoured to aid movement and improve comfort.



### Oscar Dewhurst

Oscar is an award-winning wildlife photographer. He has spent the last few years dedicating countless hours to photographing bitterns, and photographs many other species, from urban foxes to primates in the Peruvian Amazon. Visit [www.oscardewhurst.com](http://www.oscardewhurst.com).





## Shooting advice

Little egrets are always active when feeding, so use continuous AF. Manual exposure is useful for getting the correct exposure, especially if the light remains constant. I use single spot focus in order to get a precise focus on the bird's eye. Have your frame rate set to its highest to maximise the chance of catching little egrets as they plunge their beaks into the water, or spread their wings and take off.

Little egrets are spreading, covering more of the UK every year. When they first arrived from continental Europe they could only be found in the south, but now they have reached as far as the coast on the North East of England. They are common along the south and east coasts, where they can be spotted in most areas of marshland and wetland.

Additionally, many of the little egrets that spend all year in the UK are non-breeding birds. Check coastal areas and estuaries, too, as they will often feed

here. These birds can be wary, so patience is required. Many of my photographs of little egrets are taken at nature reserves from hides, where they are more accustomed to noise. This makes it hard to shoot from a low angle, however, which gives more intimate images. If you know of a regular feeding area, stake it out and wait. This may be unrewarding while nothing shows up, but will be well worth it when you can photograph them at water level in early morning light.

It's possible to capture a range of images: the birds look very elegant just standing still, but there are also options to capture them being active, such as fishing or in flight. Being white, they also give you the opportunity to get some high-key images if the light is flat. Experimenting with different sorts of images is always interesting, once you've got the bog-standard ones in the bag.

## About little egrets

Little egrets have a very similar behaviour and structure to the more familiar grey heron. Their elegant plumage and striking dark bill make them popular photographic subjects.

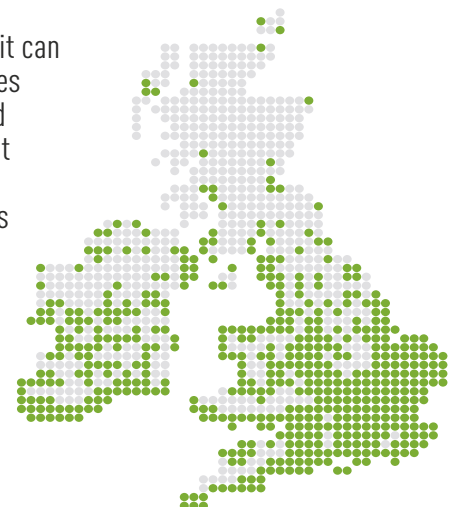
● **Location** Found across large parts of Britain, other than the north and Scotland. Most common on south and east coasts.

● **Size** Length 55-65cm; 88-106cm wingspan.

● **Nesting** A platform of sticks built in a tree, bush or sometimes a reed bed.

● **Diet** Mainly fish, but it can also include invertebrates such as crustaceans and molluscs. Occasionally it includes amphibians, small reptiles, mammals and birds.

● **Population** Around 700 breeding pairs, with about 4,500 birds wintering, and many of these will hang around in the summer as non-breeding birds.





# Through a glass darkly

Street photographer **Nick Turpin** has created a project of abstract and ambiguous beauty by shooting London's legions of nightly bus commuters

**A**round three years ago, I was sitting in a café in East Dulwich in southeast London waiting for a friend. It was winter. As I was looking out of the window, I noticed the commuter buses ferrying passengers from the City of London and dropping them off around areas such as Dulwich and Forest Hill. It was a cold, wet night and I quickly noticed how beautiful this observed mundane scene was through the window of the café.

Every time a bus pulled in, it was like a survey or study of the types of people who commute every evening on London's buses. On just one bus, you'd see all ages and classes sitting together, ranging from businessmen and students to the elderly. It was

extraordinary to me and I knew there had to be a device or project here that could form a series of portraits of Londoners. It's been three winters since that revelation, and the result is a book called *On the Night Bus*, published by Hoxton Mini Press.

When I decided to embark on this project, the hard part was finding the right location in which to shoot. The key that ended up unlocking the project was finding a spot in Elephant and Castle [south London] outside the big shopping centre. There's a raised area there and when you come out you find yourself at a first-floor level. That location is a particularly busy bus junction, so buses were constantly pulling up in front of me. It's an area that I've



Left: Here we see how important the artificial light of the bus interiors is in each image. The blue cast of this shot is almost reminiscent of Picasso's 'blue period'  
Canon EOS 5D Mark III, 300mm, 1/60sec at f/4, ISO 200





## ‘The buses would pull in and I’d have a window of around 60 seconds in which to shoot’

passed through many times on my way to meetings and jobs in south London, so it’s a place I know fairly well. When I scouted it out one evening, I knew it was the perfect spot. It was finding that location that got the project going.

### Getting technical

Technically, it took me a few weeks to get my head around the best way to approach the idea. I tried a variety of different formats and lenses. Right from the off, I knew it had to be ambient light and shot at night. The circumstances were quite difficult to work in when factoring in the technicalities of the exposure and the weather. Generally, it was very cold and wet.

The buses would pull in and I’d have a window of around 60 seconds in which to shoot. In that time I had to weigh up the people in each of the 12 windows on the top deck and choose the best subject. I was always looking for particular things, such as a woman in a headscarf who could look almost like a Madonna figure. Or sometimes there would be a strong blue cast in the interior of the bus. Every bus had different artificial lighting or a slightly different interior.

Eventually I reached the point where it was quite easy to get nice shots, even though I was shooting handheld at around 1/40sec and using either a 300mm f/4.5 lens or a

**Above: The combination of interior heat, exterior cold and condensation gives these images their unique abstract and dreamlike quality**  
**Canon EOS 5D Mark II, 70-200mm, 1/30sec at f/2.8, ISO 800**

70-200mm f/2.8 lens on a Canon EOD 5D Mark II and then later a Canon EOS 5D Mark III. I used those cameras because they have fantastic low-light performance.

They’re also the cameras I use for the majority of my commercial work, such as the work I do for Transport for London. I have a contract with them that means I spend a lot of time in tunnels and dark environments. The image-stabilisation lenses made the project possible. Without them, I couldn’t have shot using such low shutter speeds.

I had to be mobile, so I couldn’t use a tripod or monopod. It was necessary for me to walk up and down the length of the bus quickly and shoot. Sometimes I would check out one bus and then another bus would pull up right behind it, meaning I had 24 windows







to contend with. While the images themselves are quite discreet, the process of making them was incredibly frenzied.

On top of that, I had just a two-hour window in which to work – between 5.30 and 7.30pm. That's London's rush hour. The buses were always crammed with people, which meant lots of breathing and condensation, plus cold exteriors versus warm interiors – a combination that made for great images.

### Working with variables

What was particularly helpful when building this project was constraining some of the variables. With a project, you can emphasise some parts and other

parts you can leave open. The people themselves were the variables. The buses and weather were always the same, as was my technical approach. But the people – what they were wearing, what they were doing – were always different. The basic key to street photography was still there, although it's debatable whether this was a street-photography project.

I generally think that street photographers shoot single images that stand alone, rather than something long-form like this. At the same time, *On the Night Bus* still features candid photography shot in a public place. It's a very close relative to the genre. I've been shooting those kinds of single candid images for several years and

**Above:** As Nick suggests, the project illustrates a cross-section of London's nightly commuters, ranging from rich to poor and old to young  
 Canon EOS 5D Mark II, 70-200mm, 1/40sec at f/3.5, ISO 1600

**Opposite:** This is a great example of a happy accident. The smears almost appear to be gushing from the subject's throat  
 Canon EOS 5D Mark II, 70-200mm, 1/40sec at f/5.6, ISO 1600

what I've been doing these last few years is trying to make candid images that look different from the standard vocabulary of street photography. In those instances I was using a small camera, such as a rangefinder, with a little 35mm lens. There's a similar vision present here, in that the things you see and observe change all the time.

### Editing down

In the early pictures, I included parts of the bus, such as parts of the window or exit signs. I showed my early pictures to some people, one of whom was the former picture editor of *The Observer*. He really encouraged me and suggested that the ones without context, were much stronger in their abstract feel.





Nick Turpin was born in London in 1969. In 1990, he worked as a staff photographer with *The Independent* and then pursued a second career in advertising and design photography. In 2000 Nick was the founder of the international street photographers' group iN-PUBLIC and in 2010 he established Nick Turpin Publishing. He has also taught and lectured on contemporary street photography at museums, universities and on TV. See more at [www.nickturpin.com](http://www.nickturpin.com). *On the Night Bus* is published by Hoxton Mini Press, priced at £16.95.



This is one of Nick's favourite images from the series. It's one that suggests a narrative that can lead the viewer down all sorts of paths  
 Canon EOS 5D Mark II, 70-200mm, 1/40sec at f/3.5, ISO 1600

## 'I had just a two-hour window in which to work. The buses were always crammed full of people'

couple of hundred and then set them out on my dining-room table. I looked at the entire body of images to see if there was anything I felt was missing.

Sometimes I would see three contenders for a front cover or another three that would echo one another. Working in that way meant the project could develop organically. It was quite an old-fashioned method of working, as it was done with small prints, but I really enjoyed it.

*On the Night Bus* is a completely personal project. That was one of the nice things about it, being a commercial photographer. I didn't have to rush it and could work on it when I felt ready.

When Hoxton Mini Press offered to publish the book, I felt it was almost ready. I shot for one more winter and then handed it over to them. It's virtually sold out now and the publisher is having to reprint it. It really seems to have resonated with people.

AP



In the end there were around 4,000 raw files. I edited them down to something like 109 images and the book features just over 50. The editing was done digitally. I have two huge Apple cinema displays on my desk and I would load all of the thumbnails up to look on those. It was something I could do in bite-size chunks.

Every day, I would come back, download everything, back it all up and then edit. I used a little software package that nearly all press photographers use called Photo Mechanic. It allows you to see and edit your images extremely quickly.

I then used an Epson printer to produce 6x4in prints of the images that I liked. I printed perhaps a



# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

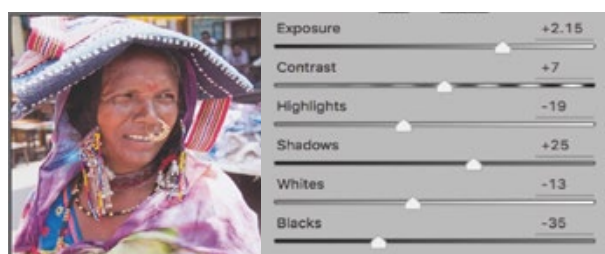
## How to lighten the exposure

TIM Jones's photograph of a South American woman looks great once it has been lightened up in Camera Raw. Checking the raw file metadata I can see that the Canon EOS 60D camera exposure meter was set to Auto, but even so, I am surprised the automated exposure produced such a dark image. However, by applying a few Basic panel adjustments

I was soon able to optimise the tone and contrast. This was also a lovely, colourful image and I was concerned to not overdo the colour saturation, which is why I made use of the Workflow Options to limit the previewed colours to CMYK, which gave me a better idea of how the image (with edit adjustments) would look in print.

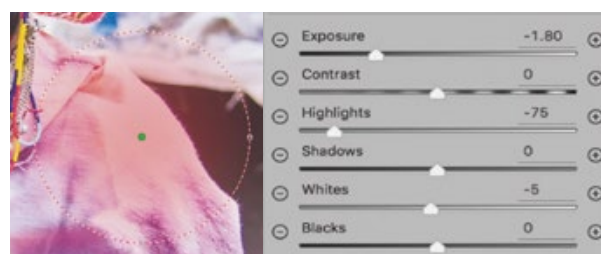
### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



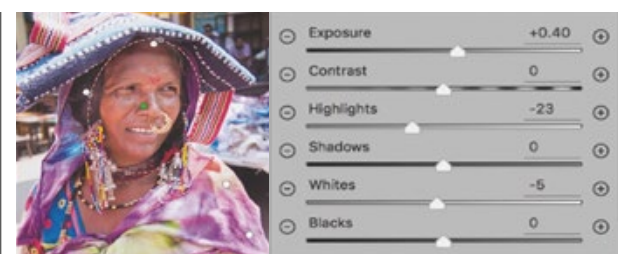
### 1 Basic panel adjustments

I started by lightening with the Exposure slider, setting this to +2.15. The white balance looked good, so I left this 'As Shot'. Other than that, I fine-tuned the Highlights, Shadows, Whites and Blacks sliders to improve the overall contrast.



### 2 Localised adjustments

Next, I selected the Radial Filter tool. Here, I added a Radial Filter adjustment to the shoulder, where I set the Exposure to -1.80 and the Highlights to -75. I used this adjustment to restore more highlight detail in the shawl.



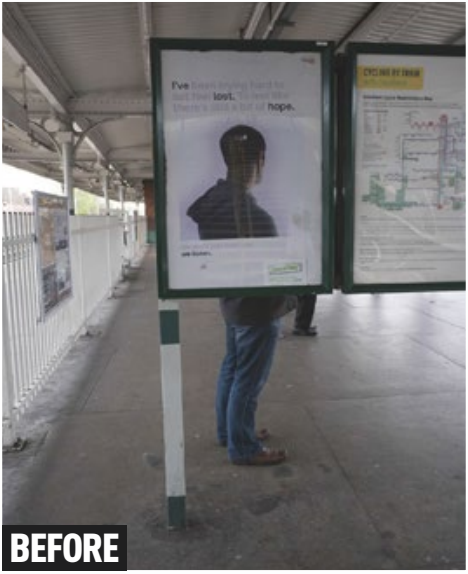
### 3 Lighten the face

I added several more Radial Filter adjustments to lighten the woman's hair and face. Selected here is a lightening adjustment that I added to her face to lighten the skin tones and fill in the shadows, while preserving the highlight detail.



# How to correct perspective

THIS photograph by Warren Christmas is a classic example of what makes a great street image. The visual juxtaposition of the legs of the person waiting on a platform with the top half of the body in the poster image is just perfect. The jacket colour and shape matches completely and the end result is an image where you do have to take a second look – is that a poster photo or is it a window? And then there is the message of the Samaritans ad, which now takes on a much more direct meaning here.

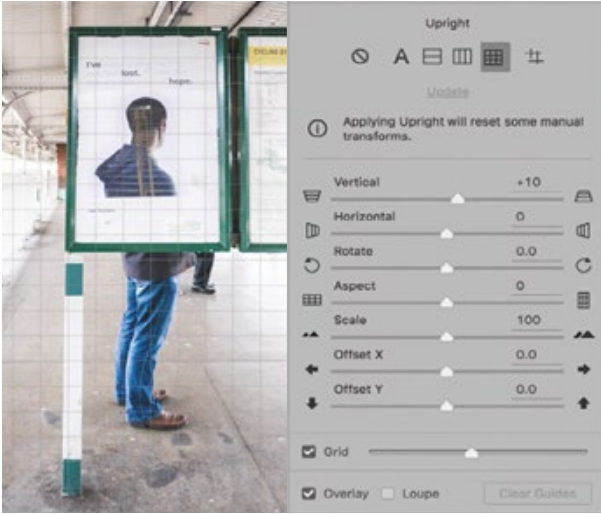


AFTER



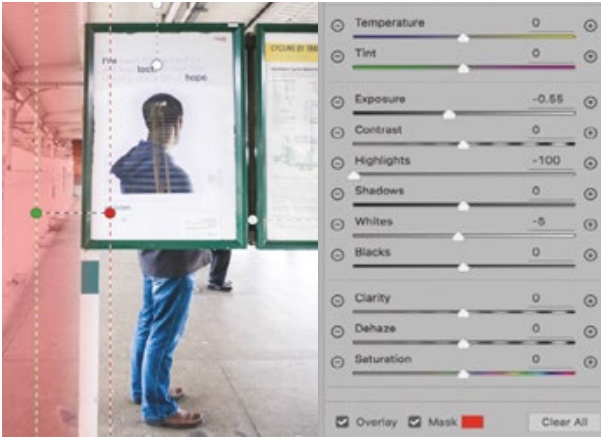
## 1 Basic panel adjustments

In this first step I went to the Basic panel where I lightened the image, setting the Exposure slider to +1.75. I adjusted the remaining sliders to add Contrast, while preserving the highlight detail. I also boosted the Clarity to add more midtone contrast.



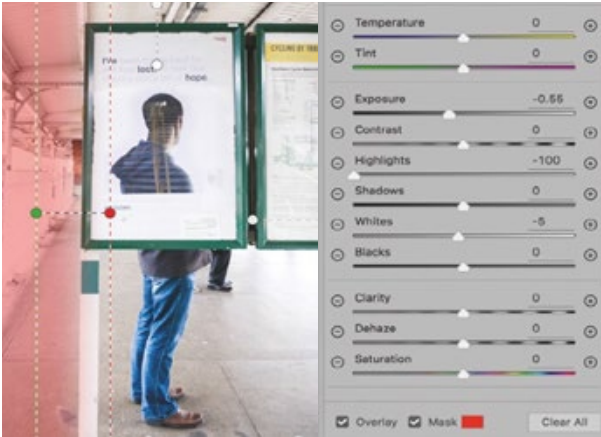
## 2 Correct the perspective

I selected the Transform tool and clicked on the Full button to apply a Full Upright adjustment to correct the perspective. I then adjusted the Vertical slider below to make the verticals converge slightly. Next, I selected the Crop tool and applied a crop constrained to the bounds of the image.



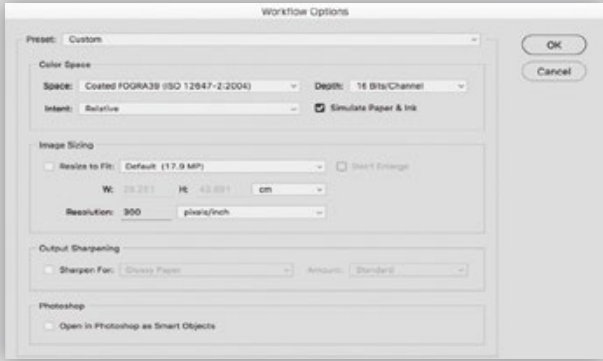
## 3 Add Graduated Filter adjustments

Finally, I added a number of Graduated Filter adjustments to darken down the top and sides of the image. Selected here is an adjustment that I added to the left of the image, in which I darkened the Exposure and the Highlights sliders.



# Workflow Options in Camera Raw

AT THE bottom of the Camera Raw dialogue is the Workflow Options link; if you click on this it opens the Workflow Options dialogue. The Colour space you select here also affects the Camera Raw preview and Histogram appearance. I normally leave the colour space set to ProPhoto RGB at 16-bits, because that's what I prefer to edit with. But you can select any colour profile space you like. What is good about this is you can set the output space to a CMYK profiled space. This limits the Camera Raw preview to show a CMYK colour proofed preview image, which in turn helped me assess the tone and colour edits.



**Workflow Options lets you control the settings when you save an image from Camera Raw, such as the colour space and image size**

**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)





## Matt Parry

Matt Parry is an award-winning travel photographer whose images and articles have been published in leading travel and photography publications. He has visited more than 50 countries across six continents and his photography has evolved from showcasing his trips to becoming the driving force behind where and why he travels. [www.mattparryphotography.com](http://www.mattparryphotography.com).



# Lighting the

## KIT LIST



### ◀ Tripod

A tripod is essential for shooting the longer exposures required in low light. The compact, stable and lightweight carbon fibre MeFOTO RoadTrip is a perfect travel and cityscape tripod as it is easy to carry and extends to a great working height.



### ◀ Spare batteries

During long exposures your camera is working harder. This kind of photography can therefore drain your batteries quicker. If you are shooting on a cold morning or evening this can impact battery performance, so you should carry spares.





My favourite time for shooting cityscapes is when the sky takes on a blue hue and street and building lights come on  
Canon EOS 5D Mark III, 16-35mm,  
61secs at f/16, ISO 100

## Award-winning photographer **Matt Parry** offers tips for getting the best from cityscapes and how to make the most of 'blue hour' light

**M**illions of people live or work in cities and this can often influence the way we view them. As a result, the photographic potential of urban environments is often overlooked in favour of more natural landscapes. Despite this, cities offer numerous opportunities across many genres of photography and none more so than for those who enjoy capturing cityscapes in low light.

### **The changing light**

Like traditional landscape photography, dawn and dusk are the most photogenic times for shooting cityscapes. Cities that are bustling during the day can be calm and tranquil during the pre-sunrise glow of dawn. Take a stroll around a city during the morning 'blue hour' and you are often just sharing the pavements with joggers, dog walkers and the occasional weary commuter looking to beat the rush hour. This is particularly true of even the most popular cities around the world – early morning is the perfect time to capture iconic sights free from tourist hordes.

Dusk meanwhile, often falls at a more practical shooting time, making it perfect for cityscapes. If you have ever considered how light changes during an evening you will know it goes through a number of transitions. As the sun goes down the shadows get longer creating scenes of greater contrast. The colours of sunset can highlight buildings with an attractive warm glow and transform clouds and even rivers with vibrant hues of oranges and reds.

While sunset is a great time to shoot cities you need to factor in constantly changing natural light and the shadows cast from buildings. These can create a darkened foreground and lead to flat or unbalanced images. Using Graduated Neutral Density filters is a fantastic way to control the exposure by holding back the brighter sky, allowing you to lift the foreground shadows. An ND filter also works well for longer exposures but will cut light to the whole scene potentially leaving dark shadows in places.

After sunset, and once the sun has dipped far enough below the horizon, the sky starts to take on a blue hue. This gets deeper and darker the further the sun sinks below the horizon. This is often referred to as the 'blue hour' (the period of twilight after sunset). Often street, vehicle and building lights will come on (or become more noticeable) and you will be able to shoot longer exposures without the need for filters. This is my favourite time to be out shooting cityscapes.

ALL PICTURES © MATT PARRY

# way

### ◀ **The Photographer's Ephemeris app**

If you want to shoot a cityscape that includes an iconic building, bridge or monument when it is lit up, it pays to do some research as to when the lights usually go on. Check this against the sunrise/sunset time and direction using an app such as The Photographer's Ephemeris or PhotoPills. Preparation is key.



### ◀ **Remote shutter release**

A simple remote shutter release, such as the Canon BR-E1, will remove the risk of camera movement caused by pressing the camera's shutter. They also give you better control over the timing of shots in Bulb mode. The BR-E1 has a 5m range.



### ◀ **Filters**

While filters have limited use once you hit the blue hour, I always carry a range of Lee Filters for sunrise and sunset including Neutral Density Grads for controlling the sky, a circular polariser for reflections and ND filters in case I want to shoot any long exposures.



# Trade in to trade up



It's easy as 1, 2, 3



## Step 1

Request a quote  
online or by phone



## Step 2

We'll collect your  
gear for free



## Step 3

Spend your credit  
and get shooting

Visit [www.wex.co.uk/part-ex](http://www.wex.co.uk/part-ex) to submit a quote or  
call us on **01603 481836** Monday-Friday 8.30am-6pm





➤ It is as though the whole city comes to life, gifting an array of photographic possibilities. Interior lighting turns bland office buildings into beacons of patterned light, transforming their appearance. Bridges are lit and give the rivers they span a makeover by turning their surfaces into shimmering pools of reflected light. Iconic tourist attractions also take on a completely different look in artificial light, often looking more impressive illuminated.

Following blue hour the sky gradually turns black. At this point it becomes harder to get a balanced exposure as highlights can get blown while trying to allow enough light into the camera. You are also much more prone to noise in the shadows which becomes more evident as you try to lift them when

**Top: A relatively narrow aperture helped to keep everything in this shot of Santorini in Greece sharp**  
**Canon EOS 5D Mark III, 24-105mm, 2secs at f/20, ISO 100**

**Above: Interior lighting turns buildings into beacons of patterned light**  
**Canon EOS 5D Mark III, 24-105mm, 30secs at f/16, ISO 100**

post-processing your images. You can still get great cityscape shots when the sky is black, especially if you like to convert your images into black & white, however they may lack the impact that a more colourful sky can provide.

## Low-light challenges

Low-light cityscape photography is not without its challenges. I've witnessed enough people take a handheld snapshot of a beautiful night-time cityscape with their expensive DSLRs, yet when they view their images they see a dark scene with no detail. I've also seen photographers try to compensate for this by using flash which typically only lights the foreground and not the whole scene. Even during blue hour, with more available natural

# 10 simple steps

## 1 Use a tripod

This prevents any camera movement, which can cause blur, and allows you to shoot long exposures.

## 2 Set a low ISO

Your image will be kept as clean as possible and it sets the level on which to base your exposure time and aperture.

## 3 Shoot in Manual or Bulb\* mode

This allows you and not the camera to dictate the image parameters. \*Use Bulb mode if you are shooting light trails or need an exposure time to last more than 30secs.

## 4 Use Live View

Auto focus can struggle in low light so focus manually using the Live View magnifier or focus peaking. (An additional benefit of Live View on DSLRs is that it doesn't let light leak into the camera through the viewfinder).

## 5 Switch lens to Manual

Fix the focus then switch to manual on the lens to lock the focal point. This avoids the camera hunting for auto focus once you click the shutter.

## 6 Turn off any lens Image Stabilisation

Lens-based stabilisation is not needed and can cause minor degradation of the image when the camera is on a tripod.

## 7 Mirror Lock Up

In DSLRs, use Mirror Lock Up to avoid the minor vibration they can cause when the image is taken.

## 8 Remote shutter release

Use a remote release to avoid any camera shake caused by pressing the shutter. Great for Bulb mode too.

## 9 Setting aperture and exposure

Start with a narrow aperture (between f/11 and f/20) and adjust the exposure time depending on the amount of available light (both natural and artificial) and your subject matter.

## 10 In-camera noise reduction

Turn off any camera noise reduction function. Sometimes the auto noise reduction setting on a long exposure can take as long as the exposure. Noise reduction can be done on the raw file in post-production.





## ‘It’s as though the city comes to life, gifting an array of possibilities’

➤ light, handheld images can be plagued by noise or blur. (Turn to page 12 for tips on keeping handheld shots sharp).

It is natural to get disheartened when you are not able to replicate in-camera what the human eye sees. However, these are all relatively easy issues to overcome using long exposures.

First, it is important to understand the dynamics of light and how it interacts with your camera. As natural light decreases you need to compensate for this in-camera. One option is to widen your aperture, but for cityscapes you ideally want to use a narrow aperture to keep most of the scene in focus. You can also increase your ISO but in doing so you will add more noise to the image. This effectively leaves exposure time. A longer shutter speed will let more light into your camera while maintaining clean images but may cause blurring if your camera is not stable.

Therefore in low-light shooting scenarios it is best to stabilise the camera (ideally on a tripod) in order to avoid any movement and then use a combination of all three variables (ISO, aperture and shutter speed) to achieve the optimum image quality.

To get started fix the lowest native ISO (typically 100), select a narrow aperture (somewhere between f/11 and f/20) and then adjust the exposure based on the scene, the available light and what you are trying to achieve. This could range from seconds to minutes.

All the variables can be tweaked or adjusted to get your desired output.



## MATT’S TOP TIPS FOR LOW LIGHT SHOOTING



### Create star bursts

Turn street lights into star bursts to add a dramatic effect to your scene. For star bursts use a small aperture (higher f/stop) of between f/14 and f/20. The more diaphragm blades your lens has and the longer the exposure time, the more pronounced the effect.



### Shift the white balance

On cloudy or wet evenings long exposures can make the sky look a murky brown. Reduce this by shifting the white balance temperature slider in Lightroom towards cooler, or convert the image to black & white to enhance the contrast of artificial light against the night sky.



### Explore ghosting

Ghosting is caused when people in your frame move during a long exposure. If people are constantly moving and the exposure is long enough they may not appear but alternatively you can shoot multiple frames of the scene and blend them out in Photoshop.





**Above: Lit bridges turn the rivers they span into golden pools of relected light**  
**Canon EOS 450D,**  
**24-105mm, 15secs**  
**at f/11, ISO 100**

**Above left: To keep noise levels down you need to use a low ISO, which often results in a lengthy shutter speed**  
**Canon EOS 5D Mark III,**  
**16-35mm, 25secs**  
**at f/16, ISO 100**

**Left: The medieval city of Lucerne in Switzerland looks dramatic under a stormy sky**  
**Canon EOS 60D,**  
**24-105mm, 1.6sec**  
**at f/20, ISO 100**

For example, as natural light decreases, or if you find the length of the exposure to be impractical, simply increase the ISO slightly or widen the aperture. Both these options can reduce the length of exposure needed to let in a similar amount of light.

### Choice of equipment

The good thing about low-light photography is that most modern cameras will cope admirably with the demands of long-exposure shooting. Of course, certain higher-spec cameras will offer better dynamic range (allowing you to recover more from the highlights or shadows), or better noise control (to give you cleaner-looking images at higher ISOs) but this should not put you off using the tools at your disposal. If you shoot raw, then noise, exposure, shadows and highlights can be improved in software tools such as Adobe Lightroom. Essentially, if you can adjust ISO, aperture and shutter speed manually you are good to go. Using a tripod will slow you down and

encourage you to think carefully about the image you're creating, both compositionally and technically. Tripods also offer considerably more flexibility when composing your shot, compared to resting your camera on a wall.

### Lens selection

Your lens selection should be determined by what you are shooting. You can of course shoot cityscapes with any lens but your composition may be restricted. A wideangle zoom (or prime) is often the most flexible for cityscapes while tilt-shift lenses are also a popular choice as they can reduce/remove the barrel distortion caused by wide angles. Wide angle distortion is particularly noticeable on tall buildings where lines converge towards the centre of the frame. Additionally, there are situations where a telephoto lens can be used to great effect as they can isolate certain details and create attractive abstracts. More often than not you will be shooting with narrow apertures, so a fast lens is not essential.



## Capturing light trails

ONE OF the best ways to transform a low-light cityscape is through the use of light trails. These can add a dynamic feature to an otherwise quite static scene through bright streaks of colour and motion.

A light trail can be created by any light source moving through your image while the shutter is open. This could be a car, bus, bike, boat or even a person with a torch. The evening blue hour is normally the best time for this as there is more traffic on the road, while light from the streets and buildings lifts the rest of the scene.

To get the cleanest light trails, open the shutter before the moving light source enters the frame and close it once it is fully out of shot. Shoot in Bulb mode so that you can control the exact timing of the shot as well as the length of the exposure to ensure you capture enough light for the whole scene and not just the trail.



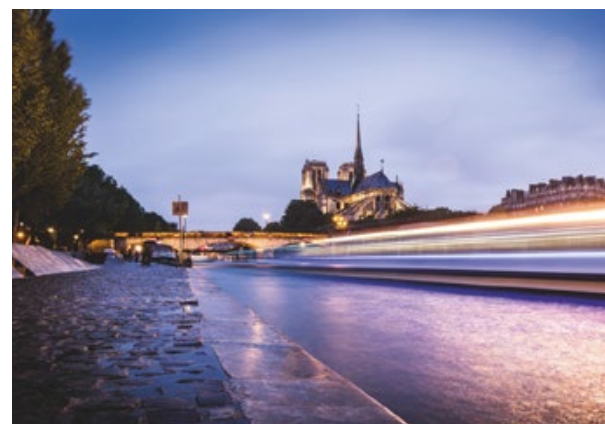
### Set yourself goals

When shooting cities in low-light conditions you have a relatively narrow window of workable light in which to get your shots, especially in winter when the sun sets faster and it gets darker earlier. Plan ahead and have a specific destination in mind before going out.



### Try digital blending/HDR

Some cityscape photographers prefer to use HDR or digital blending techniques rather than rely on a single exposure. Long exposures can create extreme contrasts, with blown highlights or loss of detail in the shadows, often nullified by HDR or digital blending.



### Get out in the rain

Rain is one of the most challenging elements to contend with when shooting long exposures. Water droplets on the lens are usually visible at narrow apertures, so check your lens between shots and wipe with a cloth. If using an umbrella or cover make sure to keep it out of the frame.



# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Mohamed El Barkani, Germany



Mohamed has been taking photographs since 2012. Since then he has developed something of a passion for cityscapes and architecture. He has travelled the world shooting some of the finest cities the globe has to offer. If you'd like to see more of his interesting work then visit [www.facebook.com/moelbar](https://www.facebook.com/moelbar)

### Sheikh Zayed Grand Mosque

**1** Mohamed has captured the grand white-and-gold motif of this incredible space  
Sony Alpha 57, 16-105mm, 0.5sec  
at f/22, ISO 100

### Superstructure, Singapore

**2** By angling upwards, Mohamed has captured the immense scale of this architecture  
Olympus E-M10, 8mm, 1/80sec  
at f/6.3, ISO 500

### Busan, South Korea

**3** The reflections add real depth to this washed-out Korean cityscape  
Olympus OM-D E-M10 Mark II, 7-14mm, 60secs  
at f/5, ISO 100

### Frankfurt am Main

**4** This shot bursts with neon colour. It's an image of real tonal immersion  
Sony Alpha 57, 18-55mm, 30secs  
at f/6.3, ISO 200

### Moscow

**5** Colour, light and form combine in this beautiful cityscape  
Sony ILCE-7M2, 28-70mm, 2secs  
at f/9, ISO 50





NOTE: PRIZE APPLIES TO UK AND EUROPEAN RESIDENTS ONLY



# Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



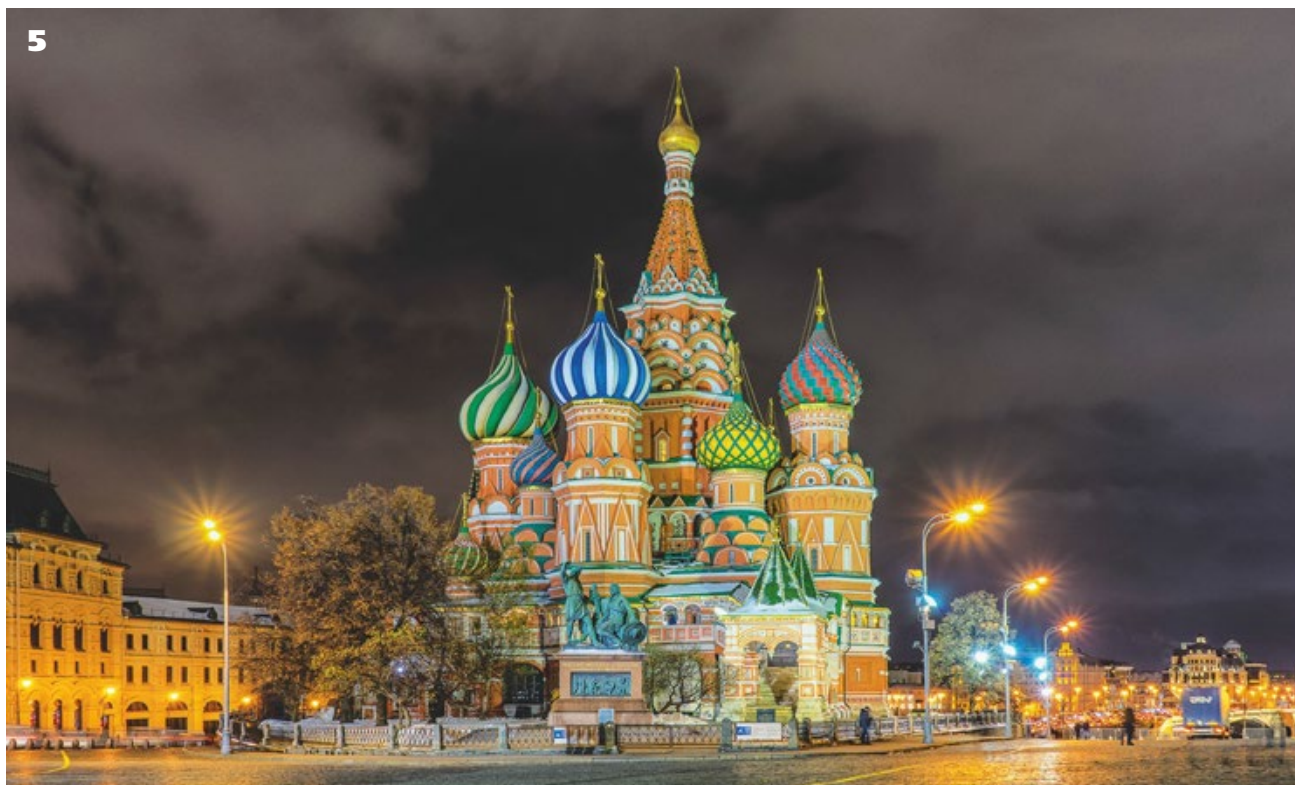
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## Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



5





# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Slik Lite AL-420M

£132 • [www.intro2020.co.uk](http://www.intro2020.co.uk)

**Andy Westlake** tests a tripod with a bright idea

### At a glance

- **Max height** 124cm
- **Folded length** 35.8cm
- **Max load** 2kg
- **Weight** 922g

PROBABLY the biggest advance in photo gear over the past few years has been the dramatic improvement in image quality of small cameras – both fixed-lens compacts and mirrorless models. The great thing about this is that you can downsize all of your kit, and use a small lightweight tripod such as this Slik Lite AL-420M. It's a four-section aluminium model with three-angle legs, a split centre column for low-angle work, and the small but strong SBH-100DQA ball head. Oh, and it has a slim LED flashlight inside the centre column.

Ignoring that for now, though, how good is it as a tripod? Well, it reverse folds to a pretty compact size but extends to a reasonable working height, at least if you're using a camera with a tilting screen. It's quick to set up and fold down, with lever leg locks and a clever leg angle mechanism. The ball head has a single lever for pan and tilt, and locks down firmly, although with a slight downwards fall that's clearly noticeable when using a 200mm-equivalent zoom. Meanwhile the lever-operated quick release uses a small, low-profile plate that's ideal for compact and mirrorless cameras. On the whole, as long as you don't overload it, it does a decent job considering its sub-1kg weight.

### Verdict

If you're looking for a travel tripod to use with a small camera – an enthusiast compact, a lightweight mirrorless CSC, or perhaps an entry-level DSLR – then the Slik Lite AL-420M is worth a look. It feels pretty well-made and strikes the right balance between portability and usability. The flashlight seems a bit gimmicky, but doesn't do any harm and could be handy for shooting in low light – which is exactly when you'll be getting the tripod out.

**Amateur  
Photographer  
Testbench  
Recommended**  
★★★★★

**Rubber grips**  
Each leg is wrapped in a textured grip for more comfortable carrying

**Split centre column**  
The lower section can be unscrewed to enable ground-level shooting

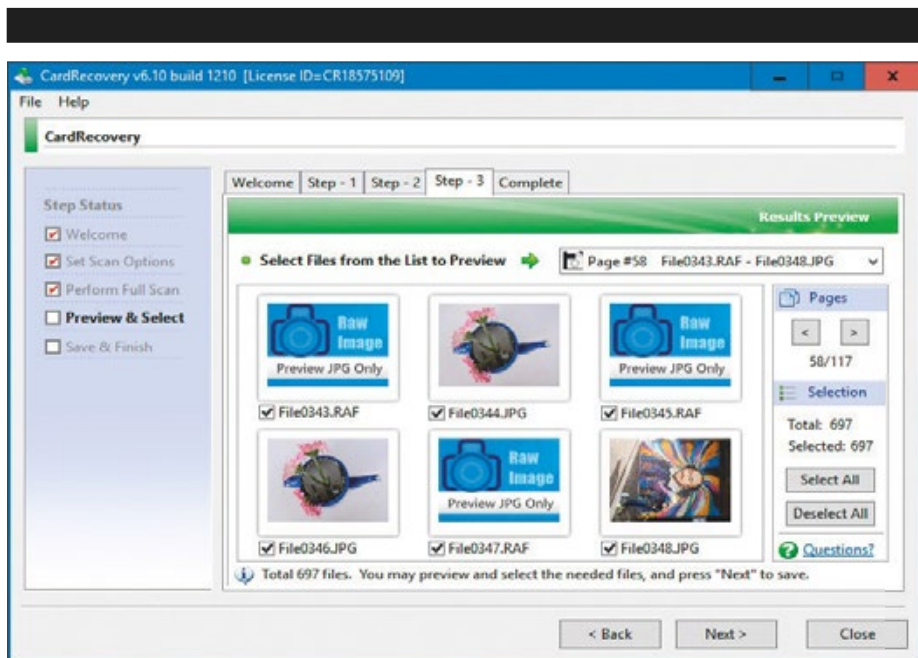
**Built-in flashlight**  
A small LED torch screws into the end of the column

**Carry case**  
The neatly designed nylon case can be carried using its short shoulder strap, or clipped to a bag using its karabiner

### THE SLIK LITE RANGE

IF THIS concept appeals but the size is wrong, Slik makes several other tripods in the Lite range. In aluminium there's the shorter AL-420S and taller AL-420, while the CF-522 and CF-422 are carbon-fibre variants in five and four sections respectively. The latter is the tallest model in the range.





Any recoverable files are shown as thumbnails before you have to pay

# CardRecovery

● \$39.95 ● [www.cardrecovery.com](http://www.cardrecovery.com)

MOST photographers, I hope, know the golden rules of file handling. You should always copy your photos off your memory card after every major shooting event, either to your computer or to a portable backup device, and ensure you have duplicate copies. Modern storage systems are remarkably reliable, but it's always better to be safe rather than sorry.

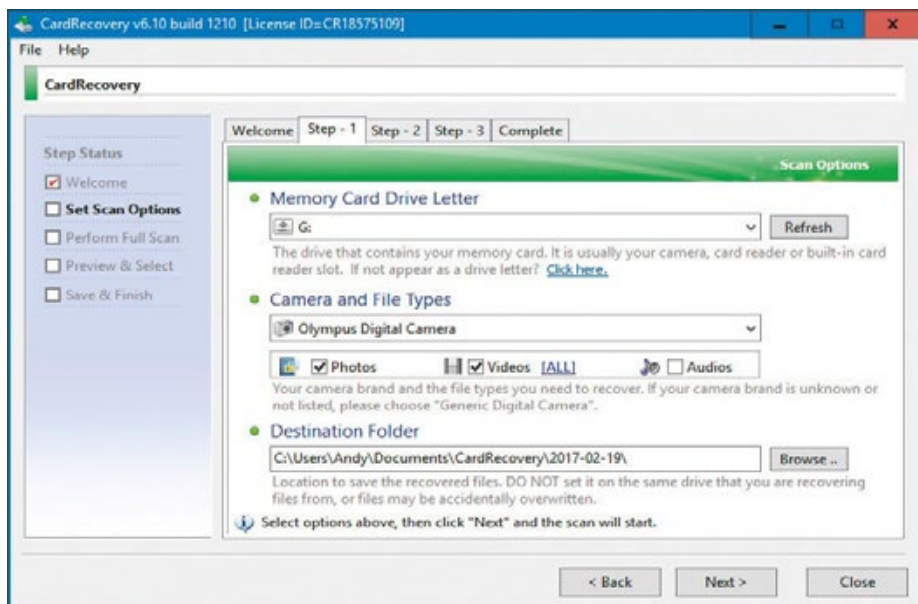
Sometimes though, you can end up losing images. Inadvertently removing a memory card from your camera or computer while it's being accessed can result in a corrupted file system and those dreaded 'card error' messages. At this point you might think all is lost, especially if all your devices demand that you reformat the card. But normally your image files will still be intact and can be saved using specialist card-recovery software. The key is not to do

anything that will overwrite the data, so don't shoot any more pictures using the card.

CardRecovery is a tool that will parse through your card, sector by sector, and attempt to recover lost data armed with a knowledge of the file structure of almost all image and movie files (including raw). It's free to download for Windows or Mac, and will show you all the files it can recover. You can then choose to pay for the software, after which it will save all those files to your computer.

I used it recently after suffering a corrupted card. It did exactly what I needed, painstakingly searching through the card and finding the files I'd lost. It's difficult to ask for more.

**Andy Westlake**



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### At a glance

£1,699 body only

- £2,199 with 12-60mm f/2.8-4 Leica DG Vario-Elmarit lens
- 20.3MP Micro Four Thirds Live MOS
- 5-axis Dual IS 2 in-body stabilisation
- 3.2in/1.62m-dot vari-angle touchscreen
- 3.68-million-dot OLED EVF

# Panasonic Lumix DC-GH5

With its outstanding 4K video capabilities, Panasonic's flagship Micro Four Thirds mirrorless camera is a force to be reckoned with, says **Audley Jarvis**

## For and against

- + Class-leading 4K video capabilities
- + Superb high-resolution EVF
- + Excellent handling and operability
- + Impressive resolution from 20.3MP sensor
- Noise at higher sensitivities
- Prone to underexposing high-contrast scenes
- Large and heavy by Micro Four Thirds standards

## Data file

Sensor	20.3MP Four Thirds MOS
Output size	5184x3888 pixels
Lens mount	Micro Four Thirds
Shutter speeds	30sec to 1/8000sec (mechanical) 30sec to 1/16,000sec (electronic)
Sensitivity	100-25,600 (extended)
Exposure modes	PASM, Intelligent Auto, Creative Control, Movie, Custom x3
Metering	Multiple, centreweighted, spot
Exposure comp	±5EV in 1/3EV steps
Cont. shooting	H (12fps), M (8fps), L (2fps)
Screen	3.2in 1.62m-dot vari-angle LCD
Video	4K (3840x2160)
Viewfinder	3.68-million-dot OLED EVF, 0.76x magnification, 100% coverage
External mic	3.5mm stereo
AF points	225 contrast-detect
Memory card	2x SD, SDHC, SDXC
Power	DMW-BLF19E li-ion, 1860mAh
Battery life	380-410 shots
Dimensions	135.8x98.1x87.4mm
Weight	725g (with battery and card)

**T**he Panasonic Lumix DC-GH5 succeeds the GH4, which upon its release in 2014 held the distinction of being the first interchangeable-lens mirrorless camera to offer 4K video capture. The competition has since caught up, however, and the market now offers a good range of 4K-capable cameras to choose from, with the Fujifilm X-T2, Sony A6500 and Olympus OM-D E-M1 II all being notable alternatives. Panasonic's response has been to up the ante, with the GH5's headline addition being the ability to record 4K video at up to 60fps – something none of its competitors can match. The GH5 is also the only mirrorless camera on the market to offer broadcast-standard 10-bit 10:2:2 internal recording at 30fps. Of course, it's not all about video, and in such a competitive

market the GH5 also needs to distinguish itself as a still image camera. To this end, the new model boasts an extensive list of upgrades and additions over the GH4. In fact, there are hardly any areas of the GH5 that haven't seen improvement. The most headline-grabbing of these include the addition of built-in five-axis image stabilisation, the addition of a new 6K Photo Mode that enables you to shoot 18MP still images at 30fps, and an enhanced Depth from Defocus (DFD) autofocus system that employs significantly more contrast-detect AF points than the GH4. Elsewhere, the GH5 also benefits from a new 20.3MP sensor, a powerful Venus Engine 10 image processor, a class-leading 3.68m-dot electronic viewfinder, a larger vari-angle rear



Sunset over Roughtor, Bodmin Moor. We deliberately underexposed this image to capture the pinks in the sky and then used Lightroom to boost shadow detail 1/10sec at f/8, ISO 200. Leica 12-60mm f/2.8-4 DG Vario-Elmarit at 12mm



LCD touchscreen and, last but not least, twin SD memory card slots.

## Features

The GH5 is built around a new 20.3MP Live MOS sensor and Panasonic's latest generation of Venus Engine 10 image processor. In terms of resolution, 20.3MP represents a significant step up from the 16MP sensor employed by the GH4 and brings the GH5 much more into line with its main rivals. The GH5's anti-aliasing filter has also been removed in order to increase resolution. Native sensitivity ranges from ISO 200 to 25,600 with an extended lower setting of ISO 100, while shutter speeds range from 60 seconds to 1/8000sec using the mechanical focal-plane shutter, or 60 seconds to 1/16,000sec using the electronic shutter. The shutter is

rated to 200,000 actuations and benefits from a new suspended design that makes it quieter, too.

Exposure modes include the standard PASM quartet, backed up by Panasonic's Intelligent Auto and Intelligent Auto+ mode for point-and-shoot duties. There are also 22 individual Creative Control digital filters plus three Custom settings that can be set up as you want. Images can be recorded as lossless raw files in the proprietary Lumix .RW2 format, or as JPEGs in a variety of sizes including L (5184x3888), M (3712x2784) and S (2624x1968).

For JPEG shooters, the GH5 provides Panasonic's standard range of Photo Style in-camera JPEG processing options along with a custom setting that can be set up as you wish. Other processing tools include

Panasonic's Highlight Shadow feature that allows you to select a custom tone curve, along with the company's longstanding i.Dynamic and i.Resolution tools, that can be used to lift shadows and increase sharpening. Rounding things off are Long Shutter Noise Reduction, Shading Compensation (vignetting control) and Diffraction Compensation tools. As ever, these tools are only applied to JPEGs processed in-camera.

In terms of connectivity, the GH5 gives a nod to its video-centric positioning with the addition of a full-sized HDMI output that can be locked in to prevent accidental disconnections during use, along with dedicated 3.5mm headphone and microphone sockets and a USB 3.1 Gen 1 socket. There's also built-in Wi-Fi and Bluetooth for

image transfer and remote control using a smartphone. Unlike previous GH models there is no built-in flash, but the GH5's hotshoe can accept a range of flashguns and accessories.

## Build and handling

One of the big selling points of the MFT format over the years is that it enables cameras to be made smaller, lighter and therefore more portable. While previous models in the GH range have been an exception to this rule, the GH5 is the largest in the series and easily comparable to an enthusiast-grade or even semi-pro DSLR in terms of overall size. That said, the camera actually sits very comfortably in the hand, thanks to its deep ergonomic handgrip. With the 12-60mm f/2.8-f/4 Leica DG Vario Elmarit lens







This contre-jour image was taken at Trebarwith Strand on the north Cornish coast. Again, we've used Lightroom to boost shadow detail 1/320sec at f/6.3, ISO 200. Leica 12-60mm f/2.8-4 DG Vario-Elmarit at 12mm

➤ attached, the GH5 also feels really well balanced. Build quality impresses, too, with the GH5's magnesium-alloy die-cast outer construction giving the camera an undeniably robust and reassuringly weighty feel in the hand. In addition to being sealed against dust and moisture, the GH5 has also been freeze-proofed down to -10°C.

Physical controls will be familiar to anyone who has previously handled a Lumix GH camera, although there are some layout revisions over the GH4. The most noticeable of these is the addition of a joystick on the back, just to the right of the EVF, which is used to control the active AF point(s). This falls within easy reach of your

right thumb and allows you to move the focus point(s) around without having to re-adjust your grip and reach for the D-pad as with so many other cameras. Elsewhere, the GH5 provides six physical Function (Fn) buttons, plus a further five accessed via the right side of the touchscreen. Overall, we found the GH5's controls to be exceptionally well laid out, and we were also particularly impressed with how the touchscreen combines with them to enhance the camera's overall usability. The GH5's in-camera menu has also been given a refresh, with the addition of a My Menu tab being the most noticeable difference from the GH4. This particular feature can

be set up as you want, to offer quick access to your most commonly used settings.

### Viewfinder and screen

In keeping with the GH5's theme of all-round improvement, both the EVF and rear LCD have been significantly upgraded. This is especially true of the 3.68m-dot Live View Finder, which is one of the best electronic viewfinders currently on the market. Even optical viewfinder purists will be hard-pressed not to be impressed by the sheer amount of detail and clarity it provides. In addition, the new EVF benefits from an increased 0.76x magnification (compared to 0.67x on the GH4).

Below the viewfinder, Panasonic

has also upgraded the rear touchscreen LCD display, enlarging it from 3in to 3.2in and boosting resolution from 1.03m dots to 1.62m dots. While this is beneficial for videographers who routinely use the rear display to compose video with, it's also excellent for checking the sharpness of still images. As with previous GH models, the display is of the side-hinged rotating design, which enables you to position it just about any way you choose. Last but not least, the GH5's capacitive touchscreen is of excellent quality and never once failed to respond to all the jabs, presses and swipes we threw at it.

### Autofocus

The GH5 offers 225 AF points spread out across the entire frame, a significant increase on the 49 AF points offered by the GH4. While the GH5 employs the same DFD (Depth from Defocus) contrast-detect technology of its predecessor, Panasonic claims to have greatly improved the algorithms that underpin it. Combined with the new Venus Engine 10 processor this allows for a claimed focus-acquisition time of just 0.05sec.

Using the camera in ample light, we found autofocus to be all but instantaneous. Performance under artificial indoor lighting also impressed, with the GH5 giving speedy focus acquisition in well-lit interiors. The orange AF Assist light is impressively powerful, helping the GH5 to make light work of locking on to nearby

## 6K Photo Mode

ONE STANDOUT new feature of the GH5 that wasn't present in the GH4 is Panasonic's all-new 6K Photo Mode. This works in much the same way as the 4K Photo Mode, which has become common to many of Panasonic's 4K cameras, with the camera recording UHD video footage (with no upper time limit) before allowing you to extract still images from the captured footage via the Playback menu. The main difference between the two is that 6K Photo Mode produces 18MP still images while 4K Photo produces 8MP images. In addition to the new 6K Photo Mode, Panasonic's older 4K Photo Mode also features on the GH5. However, even this has been enhanced with a top burst speed of 60fps now

available alongside the standard 30fps. When using 6K Photo, only 30fps can be selected.

Regardless of whether you are shooting in 4K or 6K Photo Mode, there are three modes to choose from: a standard Burst mode that fires off consecutive frames for as long as the shutter button is held down; a Burst Start/Stop that begins recording video the first time you press the shutter button then stops once you press it a second time; and, lastly, a Pre-Burst Mode that captures one second's worth of footage both before and after the shutter button has been pressed, effectively allowing you to effectively rewind or fast-forward in order to extract the definitive moment.



This shot was taken with the GH5's new 6K Photo Mode, which made it easy for us to select our favourite image from the 30fps sequence 1/250sec at f/6.3, ISO 800. Leica Vario-Elmar 100-400mm f/4-6.3 at 264mm





This JPEG demonstrates excellent colour and sharpness 1/80sec at f/3.9, ISO 400

subjects when required. Switching the AF Assist light off did cause the camera to struggle in really dim conditions. However, the GH5's AF range is rated down to -4EV, so even then the camera can often acquire focus after some hunting.

Focus mode options include AF-S (Single), AF-C (Continuous), AFF (Flexible) and Manual Focus. Focus Area options, meanwhile, extend to 225-Area, Custom Multi, Single Point, Face/Eye Detection, Tracking and Pinpoint. These are all highly customisable, and again the GH5 makes excellent use of its touchscreen, allowing you not only to move the active AF point/AF zone around the screen, but also expand or retract the size of individual AF

points (or zones) via a pinch-to-zoom gesture on the touchscreen. Overall, the GH5's AF is both impressively speedy and highly flexible, and we can find no real cause for complaint.

#### Performance

Using a 16GB SanDisk Extreme Pro Class 10/U3 SDHC card, we were able to reach the claimed 12fps maximum continuous shooting speed with AF-S, and 9fps with the camera set to AF-C. Furthermore, the GH5's burst depth has been much improved from the GH4, and during testing we were able to record around 62 consecutive Raw+Fine images at 12fps before the buffer filled. Switching to raw only, the figure rose slightly to around



Here, spot metering countered the strong backlighting 1/640sec at f/5.6, ISO 800

## Focal points

The GH5's tough, weather-sealed body includes plenty of high-end photo and video features

### Battery

The GH5 uses a DMW-BLF19E rechargeable li-ion battery with 1860mAh capacity. This is rated for between 380 and 410 shots, dependent on screen or viewfinder usage.

### Full-sized HDMI output

Located under the connectivity tab on the side of the camera, the full-sized HDMI output features a locking mechanism that will ensure cables don't accidentally become disconnected during use.

### Post focus

Allows you to adjust the focus point after capturing an image. Note that the feature only works with JPEGs, however.

### Dual command dials

These are placed within easy reach of the thumb and allow you to intuitively control shutter speed and aperture independently.

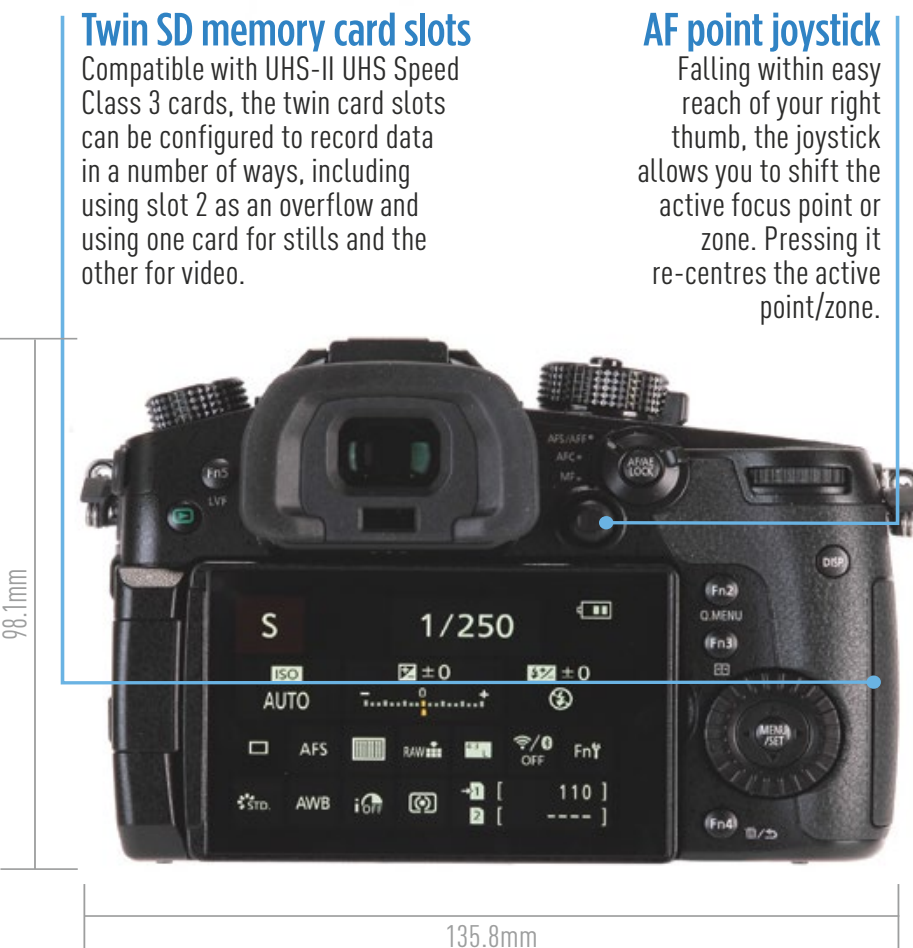


### Twin SD memory card slots

Compatible with UHS-II UHS Speed Class 3 cards, the twin card slots can be configured to record data in a number of ways, including using slot 2 as an overflow and using one card for stills and the other for video.

### AF point joystick

Falling within easy reach of your right thumb, the joystick allows you to shift the active focus point or zone. Pressing it re-centres the active point/zone.







This JPEG was taken using the 'Standard' Photo Style 1/320sec at f/3.9, ISO 200

65 images, while in Fine JPEG capture, the GH5 recorded approximately 130 consecutive images at 12fps before slowdown. While the GH5 is not really positioned as an action or sports camera, its continuous shooting performance easily falls within the top tier.

Alongside its 4K video recording enhancements, 6K Photo Mode and new sensor/image processor, the other major addition is built-in five-axis image stabilisation. This arrives in the guise of Panasonic's Dual IS 2 and can compensate for pitch, yaw and roll, as well as movement on the vertical Y and horizontal X axis. The system is compatible with both stabilised and unstabilised lenses to deliver up to five stops of shutter speed compensation. In testing, we found the overall performance of Dual IS 2 to be excellent. Indeed, with the 100-400mm f4-f/6.3 Vario-Elmar lens set to a focal length of 300mm, we were able to shoot a stationary test subject handheld at shutter speeds down to 1/125sec with consistently sharp results. We also managed to get good results at speeds of 1/80sec and even 1/60sec, albeit not with quite the same consistency.

Image quality from JPEGs processed in-camera is very good, with the camera delivering pleasing results in a range of conditions. When faced with even lighting, the GH5 delivers excellent results, with true-to-life colour that is rich but not overly saturated, and with good levels of contrast, too. When used to photograph high-contrast scenes, however, we found that the GH5 had a tendency to slightly underexpose images. As such, we often found ourselves reaching for

the exposure-compensation button. Automatic White Balance was consistently accurate, though, even in mixed lighting conditions.

As expected the GH5 produces neutral-looking raw files that offer much greater processing flexibility than their JPEG counterparts. While out shooting a sunset over Bodmin Moor we deliberately underexposed a number of images to preserve highlights in the setting sun and pink clouds with the intention of reclaiming shadow detail at the post-production stage. Here the GH5's raw files provided a good degree of flexibility, and although some luminance noise is clearly visible in boosted shadow areas we were able to produce an image we were broadly satisfied with.

## Video

Panasonic's GH series has always been focused on video, and the GH5 pushes this envelope even further, not only with the addition of 4K video footage at 50p/60p, but also with the addition of 10-bit 10:2:2 internal recording at 30fps. In fact, this latter feat is likely to be the GH5's chief selling point for videographers as it provides much greater scope for colour grading. There is no upper time limit on recording time, either.

Footage can be recorded using any of the standard Photo Styles, with two additional video-specific settings in the guise of Cinelike D and Cinelike V. An additional V-Log L profile that extends dynamic range from 10 stops to 12 is also available as an optional upgrade for £80.99. On top of this, Panasonic has also promised future improvements to the GH5's video capabilities via future firmware updates.

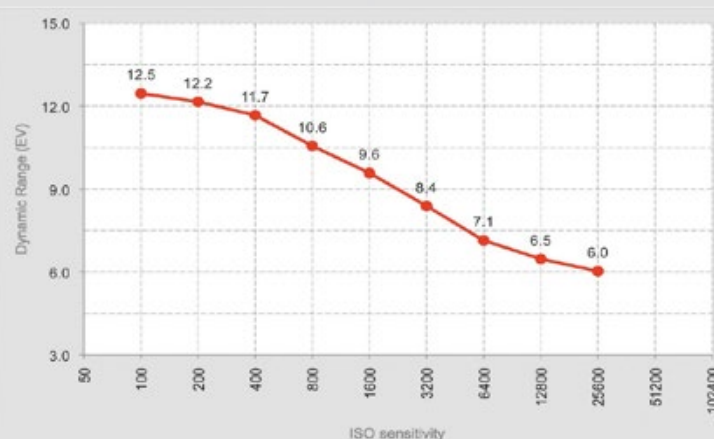


# Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Overall, the GH5 produced a very credible set of lab results, showing incremental improvements over the GH4. While the GH5's smaller sensor is, as expected, prone to showing more noise at higher sensitivities compared to its APS-C rivals, the point at which this becomes detrimental to the overall image is generally only around a stop lower. Dynamic range, meanwhile, is largely on a par with many APS-C sensors, which demonstrates how far MFT sensor technology has come in recent years. Resolution is also very competitive with APS-C rivals, aided by the removal of the optical low-pass filter.

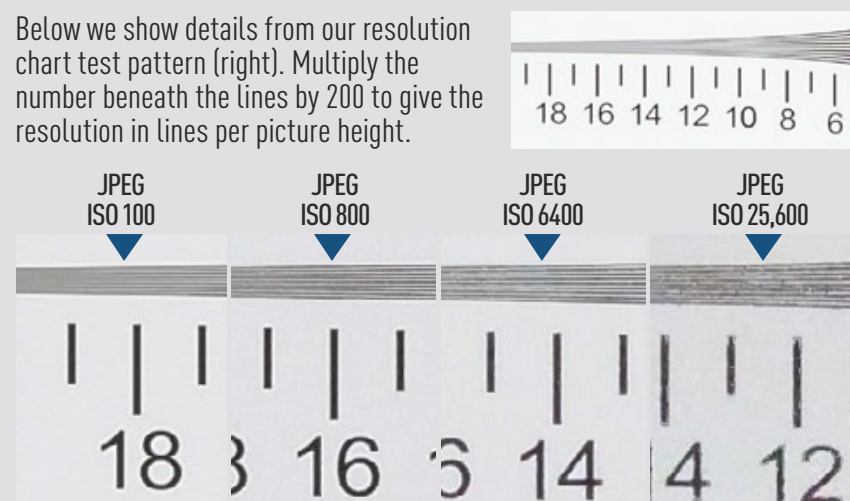
## Dynamic range



At its extended lower sensitivity setting of ISO 100, the GH5 is able to capture 12.46EV, which is just under half a stop more than the GH4 was capable of. Pushing into the mid-range sensitivity settings, the GH5 remains competitive, returning dynamic range figures above 10EV until you hit ISO 1600, at which point it dips to 9.8EV. As we'd expect at the higher settings, dynamic range does begin to drop off quite markedly with the top two settings of ISO 12,800 and ISO 25,600 both returning results below 7EV – still higher than the GH4, but indicating significant levels of shadow noise.


## Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



The increase in resolution to 20.3MP enables the GH5 to return some impressive resolution scores from our test charts. It returned figures of 3,600l/ph at ISO 100 compared to the 16MP GH4's 2,800l/ph. Moving up to ISO 800, resolution only drops fractionally to 3,200l/ph. In fact, resolution remains at or above 3,000l/ph until you reach ISO 6400, at which point it dips down to 2,800l/ph. From here, there's a noticeable tail-off in performance, with the top setting of 25,600 returning a figure of 2,500l/ph.





# Amateur Photographer




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## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPG ISO 400



JPEG ISO 1600



JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 25,600



Given the smaller area of Micro Four Thirds sensors, noise performance at higher sensitivities has long been a bugbear for the system. But Panasonic claims the new processor gives improved noise control, and the GH5 shows improvements over previous Panasonic cameras, not least the three-year-old GH4. Both ISO 100 and ISO 200 return especially clean images with excellent detail and no visible noise, and at ISO 400 JPEGs show only a tiny loss of fine detail. Even at ISO 1600 you can expect the GH5 to produce very good images, albeit with a slight smearing of fine detail. ISO 3200 is the cut-off point, however, and above this image quality begins to deteriorate quite rapidly, with the top three settings of ISO 6400, ISO 12,800 and 25,600 increasingly affected by luminance and chroma noise, as well as a wholesale loss of detail particularly in darker areas.

## The competition



### Fujifilm X-T2

<b>Price</b> £1,399 body only
<b>Sensor</b> 24.3MP APS-C CMOS
<b>ISO</b> 100-51,200 (extended)
<b>Video</b> 4K at 30fps
<b>Continuous shooting</b> 14fps
<b>Reviewed</b> 1 October 2016
★★★★★



### Olympus OM-D E-M1 Mark II

<b>Price</b> £1,849 body only
<b>Sensor</b> 20MP MFT CMOS
<b>ISO</b> 64-25,600 (extended)
<b>Video</b> 4K at 30fps
<b>Continuous shooting</b> 18fps
<b>Reviewed</b> 21 January 2017
★★★★★



### Sony A6500

<b>Price</b> £1,500 body only
<b>Sensor</b> 24.2MP APS-C Exmor CMOS
<b>ISO</b> 100-51,200 (extended)
<b>Video</b> 4K at 30fps
<b>Continuous shooting</b> 11fps
<b>Reviewed</b> 14 Feb 2017
★★★★★

Read the full tests of these cameras at [www.amateurphotographer.co.uk/reviews](http://www.amateurphotographer.co.uk/reviews)

## Verdict

PANASONIC'S GH range has long catered for those with a particular interest in video and the GH5 continues this trend. That said, its still image capabilities have also seen big improvements over the GH4. The jump in resolution to 20.3MP along with the removal of the optical low-pass filter results in crisp images with excellent levels of fine detail. And while the GH5's comparatively smaller Four Thirds sensor isn't quite able to match its APS-C rivals at higher sensitivities, noise control nonetheless shows a noticeable improvement over previous GH models. There are undoubtedly better low-light cameras on the market at this price point, but the GH5 demonstrates just how far Four Thirds sensors have come and the differences in overall image quality certainly aren't as big as some critics make out.

Elsewhere, the GH5 is a richly featured camera with numerous useful tools that will benefit stills photography just as much as video. The addition of five-axis image stabilisation is perhaps the most notable; indeed, the fact that Panasonic's Dual IS 2 performs exceptionally well in real-world use adds an extra dimension to the GH5 and greatly increases its overall flexibility. The addition of 6K Photo Mode is also welcome, even though we suspect it is something that will appeal more to casual users than enthusiasts. Meanwhile, the 3.68m-dot EVF is one of the very best we've yet



encountered on a mirrorless camera, which makes using the GH5 at eye-level a much more pleasing experience overall. Overall handling and build quality are hard to fault, too, with the GH5 shining in both departments.

So far, so good, then. Our only slight reservation with the GH5 is that at this price point, the market is exceptionally competitive – especially for those for whom 4K video capture is a useful but far from critical consideration. In this respect, the overall appeal of the GH5 will be almost entirely dependant on your shooting preferences and what you require from a camera. But while there are perhaps better cameras at this price point for stills, the GH5 remains the leader of the pack for those with a specific interest in videography.

### Amateur Photographer

Testbench Recommended

★★★★★

FEATURES	9/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10



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# TechSupport

Email your questions to: [apanswers@timeinc.com](mailto:apanswers@timeinc.com), **Twitter** @AP\_Magazine and #AskAP, or **Facebook**. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF



## Dark backgrounds are spoiling my photographs

**Q** I'm finding the backgrounds in my flash pictures are overly dark. People in the foreground are exposed normally, but walls or other people only 7 or 8ft further back are too dark for my liking. I use a Pentax K-50 with the standard 18-55mm kit zoom and the built-in pop-up flash.

**Tara Grey**

**A** Almost all camera pop-up flash units are pretty weak affairs. The good old inverse square law means that brightness drops off quickly beyond a certain threshold distance, and with a weak flash that distance will not be far. There are a couple of possible solutions. If there is enough ambient light, widening the aperture and/or increasing the exposure time will brighten the surroundings. I'd even go so far as to suggest not using flash if there is enough light. You could also boost the camera's sensitivity by increasing the ISO. This also serves to make the ambient light more effective in lighting the picture so your flash becomes the secondary source.

## Sticky situation

**Q** I have owned many types and makes of cameras over the years. The last film camera I purchased was a

Nikon F90, and I bought a D70 when Nikon went digital. My present camera is the Nikon D700, which I am very happy with. Now for the problem I need help with – both the F90 and D70 have developed very sticky backs that makes them difficult to use. This is a shame, as both work as well as the day I bought them. Please can you advise me about this? I am sure others have suffered, or are suffering, from this problem. Thank you for a very informative magazine. Others have come and gone, but AP goes on as brilliant as ever.

**Colin Orton**

**A** It's always a little difficult to diagnose problems like the one you describe without having a close look at the cameras in question. But it sounds as though the foam light seals in your cameras' backs have started to degrade and become sticky, which is a common problem with older cameras. Fortunately this is a relatively straightforward repair; it needs the old light seals removing from inside the camera, along with any sticky residues, then replacing with new ones. Any competent camera repairer should be able to do this (see the list on the right), or you could try it yourself, if you're confident in your DIY skills.

You can buy sheets of self-adhesive light-seal foam inexpensively on eBay. These can be cut to size using a sharp knife and steel ruler. Removing the old seals

will need some patience and probably require a mild solvent such as isopropyl alcohol.

## Classic servicing

I am a collector in a small way of classic film cameras and have, until a few years ago, had them repaired by Mr Ed Trzoska of Euro Photographic Services in Leicester. I am unable to contact Mr Trzoska and assume he no longer repairs. I wonder therefore if you would be

kind enough to supply me with one or two alternative repairers..

**Mr P.J. Mardles**

Some suggestions you could try are Newton Ellis of Liverpool (Tel 0151 236 1391), Advanced Camera Services in Norfolk (01953 889 324), The Classic Camera in London (020 7831 0777) and Aperture Photographic, also in London (020 7436 1015). Good luck!

## My photo book service is closing

**Q** In the past, I have used MyPublisher for many photo books that I have published and the results have been very satisfactory. Unfortunately, the company is ceasing operations in May. Could you recommend any 'premium' online self-publishers of photo books for me to consider?

**Michael Greisman**

**A** I can recommend Cewe Photoworld – I have used it to create photo books in the past, as well as having visited its UK operation in Leamington Spa. It has excellent book-authoring tools for desktop computers as well as smart device apps and there is a huge range of book sizes and paper options, including photo papers in gloss and matt finishes. It is the market leader in photo books and is behind a number of other third-party brands. Another dependable alternative is Photobox. I also know photographers who have used the Blurb self-publishing book service and like it a lot. It's worth noting that MyPublisher, which was acquired by Shutterfly several years ago, may be closing, but Shutterfly is continuing its own photo-book publishing service. The main difference is that Shutterfly uses a web-connected authoring system and MyPublisher uses downloadable software.



Cewe Photoworld and Blurb are well-regarded photo book publishers



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# My life in cameras

The award-winning photographer discusses the cameras that have shaped his career

## Peter Dench



Peter Dench is a photojournalist with more than 20 years' experience in the advertising, editorial, corporate and reportage fields. He has published several books including *Dench Does Dallas* and has also won multiple awards. His latest book, *Great Britons of Photography Vol. 1: The Dench Dozen*, is published by Hungry Eye and priced at £55. To see more of his work visit [www.peterdench.com](http://www.peterdench.com).



From *Dench Does Dallas*, taken with his Olympus OM-D E-M5 Mark II

### 1986 Pentax ME Super

Despite showing promise as a cricketer as a boy of 14, I didn't have the nerve to succeed. I sold my gear and asked my dad for a camera for Christmas. Nestled under the tree in an old Nestlé box, I unwrapped a second-hand Pentax ME Super. I had to phone my uncle for instructions on how to load and advance the film.



### 1992 Mamiya RB67

Studying for a degree in photographic studies at Derby University, influenced by my peers, I purchased a second-hand Mamiya RB67, which required a tripod for effective use. Swaggering home late one night with the tripod and camera on my shoulder, I was beaten to the ground and mugged. I still have flashbacks when I hear an RB67 shutter release.



### 1997 Mamiya 6

Using the more discreet and mobile Mamiya 6 rangefinder.

I shot some of my most significant work. Not a common camera, it provided a talking point, especially when using it with the clunky looking, auto close-up lens. With no auto-focus and often shooting in dark environments, I'm surprised I ever captured a decent frame.



### 2007 Canon EOS 5D Mark I

With the collapse of the editorial market and the insistence by picture editors to convert to digital to reduce costs, I decided to go for the Canon EOS 5D DSLR. With the addition of video on the Mark II a year later, it was the correct decision.



### 2015 Olympus OM-D E-M5 Mark II

Uninspired, in a creative rut and disengaged with using a bulky DSLR camera, I needed a change. The trigger came with a recommendation for the Micro Four Thirds Olympus OM-D E-M5 Mark II. I was creatively elevated, rejuvenated and enthused to stride the world again to take pictures. I have recently advanced to the OM-D E-M1 Mark II.





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The Zeca-Flex – an unusual folding TLR made in the 1930s



The Zeca-Flex from above, notice the smaller-than-usual focusing screen

viewfinder screen measures only 4x4cm. That means the camera folds to a more compact size.

Shutter speeds of 1-1/250sec, using a rim-set Compur shutter, and apertures of f/3.5-f/22, are set conventionally top and bottom of the taking lens. As the lenses are focused by turning a knurled wheel beside the viewfinder, the upper viewing lens moves in and out on a tube, while the lower taking lens moves back and forth on bellows.

But here's the clever bit. The two lenses are mechanically linked in such a way that the upper lens moves by a smaller amount than the lower lens, ensuring the images on the viewfinder screen and on the film, from two different focal length lenses, are correspondingly sharp. That's why the Zeca-Flex appeals to collectors and users alike.

**What's good** Large 6x6cm pictures; slim size when folded and fits into a large pocket.

**What's bad** Complicated opening procedure can jam the mechanism; small viewfinder and delicate focusing mechanism.



The Zeca-Flex folded

## BLAST FROM THE PAST

# Zeca-Flex

John Wade takes a look at a cleverly designed and compact twin lens reflex camera

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THE ZECA-FLEX scores on two fronts – first for its unusual design, making it immensely collectable and second because it takes 120 roll film, so it's still very usable.

Only three companies made a folding twin lens reflex (TLR). This one was made by Zeh-Camera-Fabrik in Germany; the other companies were Welta and Kamera Werkstätten Guthe und Thorsch (KW). What makes it

different from most other TLRs – folding or not – is that the viewing lens has a shorter focal length than the shooting lens. So although the camera shoots 6x6cm images on 120 film, the

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# Buying Guide

**ALL-NEW**  
582 cameras  
& lenses  
listed

Our comprehensive listing of key specifications for cameras and lenses

## Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

### Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

### Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

### Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However there's still a wider choice of lenses available for DSLRs.



### Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However some can accept accessory grips to improve handling with larger lenses.

### Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However mirrorless models can often use DSLR lenses via a mount adapter.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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DSLR cameras				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	SHOOTING				SCREEN		BATTERY LIFE (SHOTS)	DIMENSIONS						
NAME & MODEL		RRP	SCORE	SUMMARY																		
	Canon EOS 1300D	£450	4★	Beginner-friendly model with simple controls and built-in Wi-Fi	18MP	Canon EF	12,800	1080p		9	3	95	•	•	3in		500	129	101.3	77.6	485g	
	Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95		•	3in	•	440	133	100	79	580g	
	Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95		•	3in	•	•	440	131.9	100.7	77.8	555g
	Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	100		•	3in	•	•	440	131.9	101	77.8	565g
NEW	Canon EOS 800D	£780		Updates EOS 750D with sophisticated 45-point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	•	600	131	99	76.2	532g
NEW	Canon EOS 77D	£830		Same core spec as EOS 800D but in higher-end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	•	600	131	100	76.2	540g
	Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7	100	•	•	3in	•	•	960	139	105.2	78.5	730g
	Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100		•	3in		670	148.6	112.4	78.2	910g	
	Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97	•		3in		980	145	111	71	755g	
	Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100			3.2in		950	152	116	76	950g	
	Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in		700	152	116.4	76.4	845g	
	Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in		390	152	116.4	76.4	845g	
	Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7.7	100	•		3.2in		•	900	151	116	76	890g
	Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100			3.2in	•	•	1,210	158	167.6	82.6	1,340g
	Nikon D3300	£600	4.5★	Entry-level simple DSLR for beginners	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in		700	124	98	75.5	460g	
	Nikon D3400	£399		Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in	•	1,200	124	98	75.5	445g	
	Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95	•	•	3.2in	•	700	125	98	76	530g	
	Nikon D5500	£720	4.5★	Excellent image quality and handling from a small DSLR	24.2MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	•	820	124	97	70	470g
	Nikon D5600	£800		Minor update to the D5500 adds Bluetooth smartphone connection	24.1MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	•	970	124	97	78	465g
	Nikon D7100	£1100	4.5★	A highly accomplished camera with excellent image quality and AF	24.1MP	Nikon F	25,600	1080p	•	51	6	100		•	3in		950	135	106	76	765g	
	Nikon D7200	£939	4★	Updates the D7200 with some useful extras such as Wi-Fi	24.2MP	Nikon F	25,600	1080p	•	51	6	100	•	•	3.2in		1,100	135.5	106.5	76	765g	
	Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100	•	•	3.2in	•	•	1,240	147	115	81	860g
	Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100		•	3.2in	•	900	141	113	82	850g	
	Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5	100	•	•	3.2in	•	1,230	140.5	113	78	840g	
	Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	16.2MP	Nikon F	204,800	-		39	5.5	100			3.2in		1,400	143.5	110	66.5	765g	
	Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p		51	12	100		•	3.2in		1,200	146	123	82	980g	
	Nikon D5	£5199		Nikon's top-end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14	tbc			3.2in	•	•	3,780	160	158.5	92	1,405g
	Pentax K-S1	£550	4★	Pentax's entry-level DSLR comes in a range of colours	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100		•	3in		410	92.5	120	69.5	498g	
	Pentax K-50	£600	4.5★	Large viewfinder and two control dials – unusual at this price	16.3MP	Pentax K	51,200	1080p		11	4	100		•	3in		410	130	97	71	650g	
	Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100	•	•	3in	•	410	122.5	91	72.5	678g	
	Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p		11	6	100	•	•	3in	•	410	125.5	93	74	688g	
	Pentax K-3	£950	4★	Well-featured enthusiast model with in-body image stabilisation	24.2MP	Pentax K	51,200	1080i	•	27	8	100		•	3.2in		560	131	100	77	800g	
	Pentax K-3 II	£769	4.5★	Updates the K-3, with built-in GPS instead of a flash	24.3MP	Pentax K	51,200	1080p	•	27	8.3	100			3.2in		720	131.5	102.5	77.5	785g	
	Pentax KP	£1099		Compact but well-specified DSLR with interchangeable hand-grips	24.3 MP	Pentax K	819,200	1080p	•	27	7	100	•	•	3in	•	390	131.5	101	76	703g	
	Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4	100	•		3.2in	•	760	136.5	110	85.5	1,010g	
	Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400	-		9	3.6	100			3in		tbc	147	95.1	90.8	703g	
	Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	25.7MP	Sigma SD	6400	-		9	tbc	100			3in		tbc	147	95.1	90.8	708g	
	Sony Alpha 58	£450	4★	Entry-level SLR-like camera but with electronic viewfinder	20.1MP	Sony A	16,000	1080p		15	5	100		•	2.7in	•	690	129	95.5	78	492g	
	Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	24MP	Sony A	25,600	1080p	•	79	8	100		•	2.7in	•	580	142.6	104.2	82.8	675g	
	Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12	100	•	•	3in	•	480	142.6	104	81	647g	
	Sony Alpha 99	£1800	4★	Fast-shooting SLR-like camera with an electronic viewfinder	24.3MP	Sony A	25,600	1080p	•	19	10	100		•	3in	•	500	147	111	78	812g	
	Sony Alpha 99 II	£2999		Places the superb sensor from the A7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12	100	•	•	3in	•	•	100	142.6	104.2	76.1	849g

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

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We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error please let us know by emailing [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com).

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Mirrorless cameras				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
NAME & MODEL	RRP	SCORE	SUMMARY						SHOOTING					SCREEN				DIMENSIONS			
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	18MP	Canon M	25,600	1080p		49	4.6		•	•	3in	•	•	255	108	66.6	35	301g
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder	24.3MP	Canon M	25,600	1080p	•	49	4.2		•	•	3in	•	•	250	110.9	68	44.4	366g
NEW Canon EOS M6	£730		Update to EOS M3 with faster autofocus and improved controls	24.2MP	Canon M	25,600	1080p	•	49	9		•	•	3in	•	•	295	112	68	44.5	390g
Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling	24.2MP	Canon M	25,600	1080p	•	49	9	•	•	•	3.2in	•	•	295	115.6	89.2	60.6	427g
Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies	16.3MP	Fuji X	25,600	1080p		49	6		•	•	3in	•		350	119.6	67.4	40.4	331g
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	24.2MP	Fuji X	25,600	1080p		9	10		•	•	3in	•	•	410	116.9	66.9	40.4	339g
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls	16.3MP	Fuji X	51,200	1080p	•	49	7	•	•	•	3in			350	129	74.9	37.2	350g
Fujifilm X-T10	£499	4.5★	Compact and very likeable camera with many features from the X-T1	16.3MP	Fuji X	51,200	1080p	•	77	8	•	•	•	3in	•		350	118.4	82.8	40.8	381g
Fujifilm X-T20	£799		Small SLR-style model with strong feature set including touchscreen	24.3MP	Fuji X	51,200	3840p	•	325	8	•	•	•	3in	•	•	350	118.4	82.8	41.4	383g
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	16.3MP	Fuji X	51,200	1080p	•	49	8	•	•		3in	•		350	129	89.8	46.7	440g
Fujifilm X-Pro2	£1349	5★	Flagship model with unique optical / electronic hybrid viewfinder	24.3MP	Fuji X	51,200	1080p	•	77	8	•	•		3in			250	140.5	82.8	45.9	495g
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date	24.3MP	Fuji X	51,200	1080p	•	325	14	•	•		3in	•		340	132.5	91.8	49.2	507g
Leica TL	£1350		Stylish aluminium body and touchscreen-led control	16MP	Leica L	12,500	1080p		195	5		•	•	3.7in		•	400	134	69	33	384g
Leica SL	£5500	4★	Leica's full-frame CSC has an astonishing viewfinder	24MP	Leica L	50,000	4096p		49	11	•	•		3in		•	400	147	104	39	847g
Nikon 1 J5	£349		Nikon's latest CSC aims to attract both beginners and enthusiasts	21MP	Nikon 1	12,800	3840p		171	60		•	•	3in	•	•	250	98.3	59.7	31.5	265g
Nikon 1 AW1	£749	3.5★	High-end CSC is waterproof and shockproof	14.2MP	Nikon 1	6400	1080p		41	15		•	•	3in			220	113	71.5	37.5	356g
Olympus PEN E-PL7	£499	4★	High spec, compact size and superb image quality	16MP	Mic4/3	25,600	1080p		81	8		•	•	3in	•	•	350	114.9	67	38.4	357g
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	16.1MP	Mic4/3	25,600	1080p		81	8.5		•	•	3in	•	•	350	117.1	68.3	38.4	374g
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well	16.1MP	Mic4/3	25,600	1080p		81	8.5	•	•	•	3in	•	•	320	119.5	83.1	46.7	342g
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	16MP	Mic4/3	25,600	1080p	•	81	10	•	•		3in	•		750	123.7	85	44.5	469g
Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder	20.3MP	Mic4/3	25,600	1080p		81	10	•	•	•	3in	•	•	330	124.8	72.1	37.3	427g
Olympus OM-D E-M1	£1300	5★	Fully weather-proofed and Wi-Fi enabled pro-level CSC	16.8MP	Mic4/3	25600	1080p	•	81	10	•	•		3in	•	•	330	130	93.5	63	497g
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS	20.4MP	Mic4/3	25,600	3840p	•	121	18	•	•		3in	•	•	tbc	134.1	90.9	68.9	574g
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC	16MP	Mic4/3	25,600	3840p	•	49	8	•	•	•	3in	•	•	360	124.9	86.2	77.4	410g
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video	16MP	Mic4/3	25,600	3840p	•	49	9	•	•	•	3in	•	•	330	128.4	89	74.3	505g
Panasonic Lumix GF7	£420	4★	Compact, great image quality and good for selfies	16MP	Mic4/3	25,600	1080p		23	5.8		•	•	3in	•	•	230	106.5	64.6	33.3	266g
Panasonic Lumix GX800	£500		Tiny pocket CSC with tilting screen and 4K video	16MP	Mic4/3	25,600	3840p		49	5.8		•	•	3in	•	•	210	106.5	64.6	33.3	269g
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder	16MP	Mic4/3	25,600	4096p		49	8	•	•	•	3in	•	•	290	122	70.6	43.9	426g
Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body	20.3MP	Mic4/3	25,600	3840p	•	49	8	•	•		3in	•	•	330	133.2	78	63.1	487g
Panasonic Lumix GH4	£1300	4★	Both 4K video quality and still images are impressive	16MP	Mic4/3	25,600	4096p	•	49	12	•	•	•	3in	•	•	500	133	93	84	560g
Panasonic Lumix GH5	£1299	4.5★	Video-focused high-end CSC with in-body stabilisation and 4K recording	20.2MP	Mic4/3	25,600	4096p	•	225	12	•	•		3.2in	•	•	410	138.5	98.1	87.4	725g
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs	20.1MP	Sony E	16,000	1080p	•	25	3.5		•	•	3in	•		420	110	63	36	296g
Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality	24MP	Sony E	25,600	1080p		179	6		•	•	3in	•	•	400	110	63	36	283g
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor	24MP	Sony E	25,600	1080p		179	11	•	•	•	3in	•		310	120	67	45	344g
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	24.2MP	Sony E	51,200	3840p	•	425	11	•		•	3in	•		350	120	66.9	48.8	404g
Sony Alpha 6500	£1500	5★	Technically hugely-accomplished CSC with in-body image stabilisation	24.2MP	Sony E	51,200	3840p	•	425	11	•		•	3in	•	•	350	120	66.9	53.3	453g
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras	24.3MP	Sony E	25,600	1080p	•	117	5	•	•		3in	•		340	127	94	48	474g
Sony Alpha 7 II	£1498	5★	The full-frame A7 II includes in-body image stabilisation	24.3MP	Sony E	25,600	1080p	•	117	5	•	•		3in	•		350	126.9	95.7	59.7	556g
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	36.4MP	Sony E	25,600	1080p	•	25	4	•	•		3in	•		340	127	94	48	465g
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full-frame cameras available	42.4MP	Sony E	102,400	3840p	•	399	5	•	•		3in	•		290	126.9	95.7	60.3	625g
Sony Alpha 7S	£2259	4★	Remarkable low-light and video capabilities	12.2MP	Sony E	409,600	1080p	•	25	5	•	•		3in	•		380	126.9	94.4	48.2	489g
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	12.2MP	Sony E	409,600	3840p	•	169	5	•	•		3in	•		310	126.9	95.7	60.3	627g



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Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



**Lens mounts**  
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, though you can use independent brands if you get them with the right mount.

**Built-in focus motor**  
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

**Filter thread**  
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

**Maximum aperture**  
Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

<b>AF</b> Nikon AF lenses driven from camera	<b>DC</b> Nikon defocus-control portrait lenses	<b>ED</b> Extra-Low Dispersion elements	<b>LD</b> Low-Dispersion glass	<b>SP</b> Tamron's Super Performance range
<b>AF-S</b> Nikon lenses with Silent Wave Motor	<b>DC</b> Sigma's lenses for APS-C digital	<b>EF</b> Canon's DSLR lenses for full frame	<b>LM</b> Fujifilm Linear Motor	<b>SSM</b> Sony Supersonic Motor lenses
<b>AF-P</b> Nikon lenses with stepper motors	<b>DG</b> Sigma's designation for full-frame lenses	<b>EF-S</b> Canon lenses for APS-C sized sensors	<b>MP-E</b> Canon's high-magnification macro lens	<b>STF</b> Sony and Laowa Smooth Trans Focus
<b>AL</b> Pentax lenses with aspheric elements	<b>Di</b> Tamron lenses for full-frame sensors	<b>EF-M</b> Canon's lenses for its mirrorless M range	<b>OIS</b> Optical Image Stabilisation	<b>STM</b> Canon lenses with stepper motor
<b>APD</b> Fujifilm lenses with apodisation elements	<b>Di-II</b> Tamron lenses designed for APS-C DSLRs	<b>EX</b> Sigma's 'Excellent' range	<b>OS</b> Sigma's Optically Stabilised lenses	<b>TS-E</b> Canon Tilt-and-Shift lens
<b>APO</b> Sigma Apochromatic lenses	<b>Di-III</b> Tamron lenses for mirrorless cameras	<b>FA</b> Pentax full-frame lenses	<b>PC-E</b> Nikon tilt-and-shift lenses	<b>UMC</b> Ultra Multi Coated
<b>ASPH</b> Aspherical elements	<b>DN</b> Sigma's lenses for mirrorless cameras	<b>FE</b> Sony lenses for full-frame mirrorless	<b>PF</b> Nikon Phase Fresnel optics	<b>USD</b> Canon lenses with an Ultrasonic Motor
<b>AT-X</b> Tokina's Advanced Technology Extra Pro	<b>DO</b> Canon diffractive optical element lenses	<b>G</b> Nikon lenses without an aperture ring	<b>PRO</b> Tokina and Olympus Professional lenses	<b>USD</b> Tamron Ultrasonic Drive motor
<b>AW</b> Pentax all-weather lenses	<b>DT</b> Sony lenses for APS-C sized sensors	<b>HSM</b> Sigma's Hypersonic Motor	<b>PZD</b> Tamron Piezo Drive focus motor	<b>VC</b> Tamron's Vibration Compensation
<b>CS</b> Samyang lenses for APS-C cropped sensors	<b>DX</b> Nikon's lenses for DX-format digital	<b>IF</b> Internal Focusing	<b>SAM</b> Sony Smooth Autofocus Motor	<b>VR</b> Nikon's Vibration Reduction feature
<b>D</b> Nikon lenses that communicate distance info	<b>E</b> Nikon lenses with electronic apertures	<b>IS</b> Canon's Image-Stabilised lenses	<b>SDM</b> Pentax's Sonic Direct Drive Motor	<b>XR</b> Tamron Extra Refractive Index glass
<b>DA</b> Pentax lenses optimised for APS-C sized sensors	<b>E</b> Sony lenses for APS-C mirrorless	<b>L</b> Canon's 'Luxury' range of lenses	<b>SMC</b> Pentax Super Multi Coating	<b>WR</b> Weather Resistant

DSLR Lenses

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
CANON DSLR																
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			•					•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra wideangle that's a must-have for anyone shooting landscapes and cityscapes	•		•						22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			•						24	77	83.5	89.8	385g
EF 11-24mm f/4 L USM	£2799		Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			•					•	28	n/a	108	132	1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open			•					•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•		•						35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular			•					•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			•					•	28	82	89.5	127.5	790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•		•					•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•					•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			•					•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•		•						35	77	83.5	110.6	645g
EF-S 17-85mm f/4-5.6 IS USM	£600	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives	•		•						35	67	78.5	92	475g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•		•						25	58	69	75.2	205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•		•						25	58	66.5	61.8	215g
EF-S 18-135mm f/3.5-5.6 IS	£500		Four-stop image stabilisation, and automatic panning and tripod detection	•		•						45	67	75.4	101	455g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well-suited to video work	•		•						39	67	76.6	96	480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•		•						39	67	77.4	96	515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•		•						45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor			•					•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			•					•	25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•		•					•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			•						16	52	68.2	22.8	125g

NEW  
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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
MOUNT																
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•					•	21	82	88.5	106.9	780g
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			•					•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	•		•					•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	4.5★	An excellent all-round performer, and keenly priced, too	•		•					•	45	77	83.5	107	670g
EF 24-105mm f/4 L IS II USM	£1129		Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•		•					•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479		A versatile standard zoom lens that's an ideal route into full-frame photography	•		•					•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture			•					•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•		•					•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	•		•					•	70	77	92	184	1670g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•		•					•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			•					•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting			•					30	52	68.2	22.8	130g	
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography			•					•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			•					•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			•					•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			•					•	35	49	69.2	39.3	130g
EF 50mm f/2.5 Macro	£350		Compact macro lens with floating system			•					•	23	52	67.6	63	280g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•		•					110	58	70	111.2	375g	
EF-S 55-250mm f/4-5.6 IS II	£330	4★	Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM	•		•					110	58	70	108	390g	
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing			•					20	52	73	69.8	335g	
MP-E65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories			•					•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements			•					•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•		•					•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available			•					•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•		•					•	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•		•					•	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499		Updated mid-range telephoto zoom with new optics and much-improved autofocus	•		•					•	120	67	80	145.5	710g
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•		•					•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation	•		•					•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4.0-5.6 III USM but with no USM			•					•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though			•					•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control			•					•	95	72	91.5	84.0	1025g
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			•					•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements			•					•	50	58	73.6	88	565g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits			•					•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)			•					•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	•		•					•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•		•					•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture			•					•	90	72	82.5	112	750g
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology			•					•	48	72	82.5	186.6	1090g
EF 200mm f/2 L IS USM	£7350		Five-stop image stabilisation with tripod detection and Super Spectra lens coatings	•		•					•	190	52	128	208	2520g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic			•					•	150	72	83.2	136.2	765g
EF 300mm f/2.8 L IS II USM	£7500		Four-stop image stabilisation makes this lens perfect for action photography	•		•					•	200	52	128	248	2400g
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	•		•					•	150	77	90	221	1190g
EF 400mm f/2.8 L IS II USM	£9810		Super telephoto with ring-type USM and four-stop image stabilisation	•		•					•	270	52	163	343	3850g
EF 400mm f/4 DO IS II USM	£8000		Multi-layer diffractive optical element to correct for chromatic aberration	•		•					•	330	52	128	232.7	2100g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood			•					•	350	77	90	256.5	1250g
EF 500mm f/4 L IS II USM	£5299		Full-time manual focus, a single flourite element and dust and moisture protection	•		•					•	450	52	146	387	3870g

NIKON DSLR

10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass						•			14	n/a	63	62.5	300g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22						•			24	77	82.5	87	460g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer						•			30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality						•		•	20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration						•		•	28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance						•		•	25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•					•		•	28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	•					•			35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	•					•			38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs						•			36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs						•		•	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens						•			28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•					•			28	52	66	59.5	195g
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens						•			25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	•					•			25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•					•			n/a	67	76	89	420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	•					•			45	67	78	97	490g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•					•			50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX-format zoom lens with wideangle to super-telephoto reach	•					•			45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•					•			48	67	78.5	99	550g



# DSLR Lenses

LENS	RRP	SCORE	SUMMARY		IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
19mm f/4E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography						•			•	25	n/a	89	124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight						•			•	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system						•			•	25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system						•			•	30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic						•			•	25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers						•				23	72	77.5	83	355g
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture						•			•	21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens						•			•	38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•					•			•	38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•					•				38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•					•			•	45	77	84	103	710g
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers						•			•	25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm						•			•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•					•			•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens						•				30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight						•			•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture						•			•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range						•			•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts						•				20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture						•			•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras						•			•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•					•			•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22						•			•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs						•			•	45	58	72	52.5	185g
55mm f/2.8 Micro	£625		Macro lens with 1/2 maximum reproduction ratio						•			•	25	52	63.5	62	290g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•					•				110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•					•				110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•					•				140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture						•			•	58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system						•			•	22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass						•			•	18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•					•			•	140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•					•			•	110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•					•			•	1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•					•			•	n/a	67	80	143.5	745g
70-300mm f/4.5-6.3G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design						•				110	58	72	125	400g
70-300mm f/4.5-6.3G AF-P DX VR	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	•					•				110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•					•			•	175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•					•				28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm						•			•	85	77	86.5	84	595g
85mm f/1.8 D	£385		Portable medium telephoto – ideal for portraits						•			•	85	62	71.5	58.5	380g
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens						•			•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography						•			•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture						•			•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•					•			•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control						•			•	90	n/a	79	111	640g
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic						•			•	110	n/a	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass						•			•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system						•			•	50	62	76	104.5	1190g
200mm f/2 G ED AF-S VR II	£5412		A full-frame lens offering ghost-reducing Nano Crystal coating	•					•			•	190	52	124	203	2930g
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•					•			•	220	95	108	267.5	2300g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•					•			•	140	77	89	147.5	755g
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system	•					•			•	230	52	124	267.5	2900g

## LAOWA DSLR

12mm f/2.8 Zero D	£TBC		Ultra-wideangle lens for full-frame DSLRs that promises minimal distortion		•	•			•	•		•	18	TBC	74.8	82.8	609g
15mm f/4 1:1 Macro	£449		Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	•			•	•		•	12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra-Macro	£319		With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		•	•			•	•		•	18.5	62	95	70	503g
105mm f/2 (T32) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•			•	•		•	90	67	98.9	76	745g

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# DSLR Lenses

DSLR Lenses																
LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•			14	n/a	71.5	68	320g
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•			30	77	83.5	87.5	430g
DA 14mm f/2.8 smc ED IF	£730	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too						•			17	77	83.5	69	420g
DA 15mm f/4 smc ED AL Limited	£820		Limited edition lens with hybrid aspherical and extra-low-dispersion elements						•			18	49	39.5	63	212g
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•		•	28	n/a	98.5	143.5	1040g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•			30	77	98.5	84	600g
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488g
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•			28	67	75	93.5	485g
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm						•			30	58	71	41	158g
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down						•			25	52	68	67.5	220g
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•			40	62	73	76	405g
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements						•			49	62	76	89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•			28	55	68.5	71	283g
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140g
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•		•	38	82	109.5	88.5	787g
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•		•	50	62	73	86.5	440g
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•		•	30	58	68.5	65	345g
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•		•	30	49	64	44.5	214g
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215g
DA 35mm f/2.4 smc DS AL	£180	5★	A budget price prime lens for beginners						•			30	49	63	45	124g
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90g
DA 40mm XS f/2.8 XS	£325		The world's smallest fixed focal length lens						•			40	n/a	62.9	9	52g
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating						•		•	45	49	27	64	155g
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format						•		•	45	49	63.5	38	220g
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•			45	52	38.5	63	122g
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•		•	19	49	60	67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•			100	67	76.5	136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285g
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•			45	58	70.5	66	375g
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•			95	58	76.5	89	442g
DA 55-300mm f/4-5.8 smc ED	£370	4★	The lens boasts a useful focal range, as well as a dirt-resistant SP coating						•			140	58	75	111.5	440g
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•			140	58	71	111.5	466g
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040g
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130g
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition						•		•	120	77	91.5	203	1755g
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						•		•	70	49	48	64	270g
D-FA 100mm f/2.8 Macro	£700		Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio						•		•	30	49	67.5	80.5	345g
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage						•		•	30	49	65	80.5	340g
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•		•	200	86	241.5	95	2000g
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825g
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070g
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•			30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•			24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•	•	•		20	n/a	77.3	70.2	500g
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•	•		•	28	n/a	94	87	552g
14mm f/2.4 Premium MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture		•						•	28	n/a	95	109.4	791g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•	•			20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•	•		•	20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•		•	25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•		•	20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•		•	30	77	83	111	660g
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•	•		•	45	77	74.7	81.6	575g
85mm f/1.2 Premium MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•					•	80	86	93	98.4	1050g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•		•	100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a close-up true Macro lens		•	•	•	•	•		•	30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•		•	80	77	82	122	830g

A DSLR or CSC is nothing without a lens attached! Visit Park Cameras where you'll find hundreds of lenses available for a wide range of uses, for a variety of budgets.

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# DSLR Lenses

DSLR Lenses

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4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																				</



DSLR Lenses

			DSLR Lenses													
LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor		•							95	55	71.5	85	305g
55-300mm f/4.5–5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•							140	62	77	116.5	460g
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens		•						•	120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture		•						•	120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•						•	150	77	95	196	1500g
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture		•						•	150	55	71	122	460g
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture		•						•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•						•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•						•	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•						•	72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•						•	87	80	80	99	730g

TAMRON DSLR																							
10-24mm f/3.5-4.5 SP AF Di II LD Asph. IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		•	•		•	•			24	77	83.2	86.5	406g							
10-24mm f/3.5-4.5 Di II VC HLD	£TBC		Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation		•		•					24	77	83.6	84.6	440g							
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture		•	•	•		•		•	28	n/a	98.4	145	1100g							
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size		•	•	•		•			39	67	99.5	75	540g							
17-50mm f/2.8 SP AF XR Di II LD Asph. IF	£450	4.5★	Very good optical performance, which peaks at f/5.6-8			•	•		•	•		27	67	74	81.7	434g							
17-50mm f/2.8 SP AF XR Di II VC LD Asph. IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end		•		•		•			29	72	79.6	94.5	570g							
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation		•	•	•		•			49	62	75	96.6	400g							
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine		•	•	•		•			49	62	74.4	88	450g							
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras		•	•	•		•		•	38	82	88.2	116.9	825g							
28-75mm f/2.8 SP AF XR Di LD Asph. IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm			•	•		•	•	•	33	67	73	92	510g							
28-300mm f/3.5-6.3 AF XR Di LD Asph. IF Macro	£664		A useful 10.7x zoom range and low-dispersion elements in this optic			•	•		•	•	•	49	62	73	83.7	420g							
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)		•	•	•		•		•	49	67	75	99.5	540g							
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture		•	•	•		•		•	20	67	80.4	80.8	480g							
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation		•	•	•		•		•	29	67	80.4	89.2	940g							
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio			•	•		•			23	55	73	80	400g							
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal			•	•		•	•		95	77	89.5	194.3	1150g							
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation		•	•	•		•		•	130	77	85.8	188.3	1470g							
70-200mm f/2.8 SP Di VC USD G2	£TBC		Fast telephoto zoom with updated autofocus and image stabilisation plus sealed construction		•		•		•		•	95	77	88	193.8	1500g							
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation		•	•	•		•		•	150	62	81.5	142.7	765g							
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs			•	•		•	•	•	95	62	76.6	116.5	435g							
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant		•	•	•		•		•	80	67	85	91	700g							
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images			•	•		•	•	•	29	55	71.5	97	405g							
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation		•	•	•		•		•	30	58	115	76.4	550g							
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom		•	•	•		•		•	220	95	108.4	260.2	2010g							
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results		•	•	•		•		•	270	95	105.6	257.8	1951g							
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens			•	•		•	•	•	47	72	84.8	165.7	920g							
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11			•	•		•		•	250	86	93.5	227	1237g							

TOKINA DSLR																									
AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass												•		•				14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance												•	•	•				30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499		Compact, ultra-wideangle lens featuring an expanded telephoto zoom range													•	•				28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm F4 wideangle zoom; for Nikon DX DSLRs													•	•				25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light													•	•				28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras													•	•		•	26	n/a	90	133	950g	
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts													•	•	•		•	28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture													•	•	•		•	38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor										•				•			•	100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic													•	•			•	30	55	73	95.1	540g

ZEISS DSLR																							
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design							•	•		•	25	95	102.3	100.2	947g					
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups							•	•		•	25	77	90	93	721g					
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion							•	•		•	22	82	95.5	95	851g					
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture							•	•	•	•	25	67	73	98	600g					
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only								•		•	17	58	64	90	460g					
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential							•	•	•	•	24	58	72.4	72	580g					
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects							•	•	•	•	30	72	78	122	850g					
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime							•	•		•	30	58	77	83	702g					
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs							•	•		•	45	58	71	71	380					
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience							•	•		•	45	67	82.5	94	922g					
50mm f/2 Milvus Macro	£949		Manual focus macro lens with half-life-size magnification and stunning optics							•	•		•	24	67	81	75.3	730g					
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects							•	•		•	100	72	78	88	670g					
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture							•	•		•	80	77	90	113	1280g					
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction							•	•		•	88	67	80.5	104	843g					
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography							•	•		•	80	77	129	132	1123g					



# CSC Lenses

CSC Lenses			IMAGE STABILISATION	CANON M	MICRO 4/3RDS	SONY E	NIKON 1	FUJIX MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
LENS	RRP	SCORE	SUMMARY		MOUNT								DIMENSIONS			
CANON CSC																
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	•	•						15	55	61	58.2	220g	
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•						25	49	60.9	44.5	130g	
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•						25	52	61	61	210g	
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•						25	55	60.9	86.5	300g	
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens		•						15	43	61	23.7	105g	
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•						9.7	43	60.9	45.5	130g	
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•						100	52	60.9	86.5	260g	
FUJIFILM CSC																
XF 10-24mm f/4 R OIS	£849		Ultra-wideangle lens, minimal ghosting with Fuji's HT-EBC multi-layer coating	•				•			24	72	78	87	410	
XF 14mm f/2.8 R	£729	5★	Ultra-wideangle prime, high resolution to all corners, performance justifies price tag					•			18	58	65	58.4	235g	
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users					•			15	67	73.4	73	375g	
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•				•			30	58	62.6	98.3	195g	
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance					•			60	77	83.3	106	655g	
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture					•			18	52	64.5	40.6	116g	
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•				•			45	77	75.7	97.8	490g	
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•				•			18	58	65	70.4	310g	
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture					•			28	62	72	63	300g	
XF 23mm f/2 R WR	£419		Compact weather-resistant wideangle prime lens					•			22	43	60	51.9	180g	
XF 27mm f/2.8	£270		A high-performance single-focal-length lens					•			60	39	23	61.2	78g	
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens					•			28	52	65	54.9	187g	
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match					•			35	43	60	45.9	170g	
XF 50mm f/2 R WR	£449		Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits					•			39	46	60	59.4	200g	
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•				•			100	72	82.9	175.9	995g	
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid range CSCs, and this lens has optical image stabilisation	•				•			110	58	69.5	111	tbc	
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	•				•			110	62	118	75	580g	
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value					•			70	62	73.2	69.7	405g	
XF 56mm f/1.2 R APD	£769	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur					•			70	62	73.2	69.7	405g	
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification					•			26.7	39	64.1	70.9	215g	
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh					•			60	62	75	105	540g	
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10° C temperatures	•				•			175	77	94.8	210.5	1375g	
LEICA CSC																
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system						•		20	67	77	73	368g	
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless						•		45	52	63.5	61	256g	
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs						•		30	52	63.5	38.1	153g	
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality						•		30	60	70	77	428g	
55-135mm f/3.5-4.5 Apo-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality						•		100	60	68	110	500g	
60mm f/2.8 Apo-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification						•		16	60	68	89	320g	
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range						•	•	30	82	88	138	1140g	
90-280mm f/2.8-4 Apo-Vario-Elmarit SL	£4930		Premium telephoto zoom for the Leica SL brings longer-than-usual range						•	•	60	82	88	238	1850g	
50mm f/1.4 Summilux SL	£4080		Complex 11-element 9-group design with internal focusing for this fast normal prime						•	•	60	82	88	124	1065g	
NIKON CSC																
6.7-13mm f/3.5-5.6 VR	£459		Compact, lightweight, ultra-wideangle zoom lens with Vibration Reduction for Nikon 1 system	•				•			25	52	56.5	46	125g	
10mm f/2.8	£229	4★	A wideangle lens for Nikon's 1 series of Compact System Cameras					•			20	40.5	55.5	22	77g	
10mm f/2.8 AW	£230		Waterproof wideangle prime for Nikon 1 AW 1 underwater CSC								20	40.5	55.5	22	77g	
10-30mm f/3.5-5.6 VR	£149		Nikon's kit lens for the 1 series of CSC models	•				•			20	40.5	57.5	42	115g	
10-30mm f/3.5-5.6 PD-ZOOM	£284		Compact standard lens for Nikon 1 series CSCs with powered zoom control	•							20	40.5	58	28	85g	
10-100mm f/4.5-5.6 VR PD-ZOOM	£679		A powered zoom lens aided by the VR image stabilisation system on 1 system compacts	•				•			300	72	77	95	530g	
10-100mm f/4-5.6 VR	£499		CX-format zoom lens with focal length range of 10-100mm (27-270mm 35mm equivalent)	•				•			35	55	60.5	70.5	298g	
11-27.5mm f/3.5-5.6	£179		Compact standard zoom for Nikon 1 system					•			30	40.5	57.5	31	80g	
18.5mm f/1.8	£179		Nikon's 1 series gains a traditional fast prime					•			20	40.5	56	36	70g	
30-110mm f/3.8-5.6 VR	£229		A longer zoom lens, with image stabilisation, for the Nikon 1 series	•				•			100	40.5	60	61	180g	
32mm f/1.2	£799		First 1 system lens to offer a silent wave motor and nano crystal coating					•			45	52	66	47	235g	
70-300mm f/4.5-5.6 VR	£879		CX-format super-telephoto lens with a surprisingly compact body	•				•			7	62	73	108	550g	

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CSC Lenses				IMAGE STABILISATION	CANON M	MICRO 4THIRDS	SONY E	NIKON 1	FUJIX MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY		MOUNT								DIMENSIONS			
OLYMPUS CSC																
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof			•						20	n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof			•						12	n/a	62	80	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms			•						25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view			•						20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system			•						20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8			•						20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom			•						20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099		High-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•		•						15	72	77.5	116.5	561g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing			•						30	n/a	56	9	22g
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing			•						25	46	57	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics			•						20	37	57	22	71g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens			•						25	37	56.5	50	112g
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control			•						20	37	60.6	22.5	93g
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance			•						50	58	63.5	83	285g
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness			•						30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture			•						25	46	57.8	42	137g
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g			•						9.5	46	57	60	128g
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm equivalent focal length lens offers amazing portability for this pro class			•						70	72	79.4	160	760g
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length			•						90	58	63.5	83	190g
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing			•						50	37	56	46	116g
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof			•						19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting			•						90	58	69	117	423g
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots			•						84	58	64	69	305g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•		•						140	77	92.5	227	1270g
PANASONIC CSC																
G 7-14mm f/4	£1300	5★	For a wideangle zoom, the overall level of resolution is very impressive			•						25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera			•						10	22	60.7	51.7	165g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring			•						20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•		•						20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•		•						25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•		•						25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439		Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•		•						20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal length range and weather-resistant construction	•		•						20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens which should suit landscape photographers			•						18	46	55.5	20.5	55g
G 14-42mm II f/3.5-5.6 MEGA OIS	£375		Addition of two aspherical elements helps make this lens smaller than previous version	•		•						20	46	56	49	110g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•		•						20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•		•						30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•		•						30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549		High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion			•						20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options			•						20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds			•						25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica			•						30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•		•						10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•		•						90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•		•						85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•		•						85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	•		•						50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•		•						37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•		•						15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•		•						90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•		•						90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	4★	Long zoom lens offering optical image stabilisation	•		•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•		•						103	72	83	171.5	985g



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# CSC Lenses

				IMAGE STABILISATION	CANON M	MICRO 4/3RDS	SONY E	NIKON 1	FUJIX MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													
SAMYANG CSC																
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting			•						9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•	•		•				30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras			•	•		•			20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras				•				•	20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor			•	•	•		•		28	58	54.3	67.9	290g
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size			•	•	•		•		38	62	67.5	74.2	420g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field			•	•	•		•		50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499		Fast normal prime designed for Sony Alpha 7-series cameras					•			•	45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex Mirror Lens	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras			•	•	•		•		90	58	73.7	64.5	320g
SIGMA CSC																
19mm f/2.8 DN   A	£189		Metal-bodied high-performance wideangle prime lens			•	•					20	46	60.8	45.7	150g
30mm f/1.4 DC DN   C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4			•	•					30	52	64.8	73	140g
30mm f/2.8 DN   A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line			•	•					30	46	60.8	40.5	140g
60mm f/2.8 DN   A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body			•	•					50	46	60.8	55.5	190g
SONY CSC																
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation		•			•				25	62	70	63.5	225g
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus				•					24	49	62	22.5	67g
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens		•		•				•	28	72	78	98.5	518g
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation		•		•					25	40.5	64.7	29.9	116g
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture		•		•					35	55	66.6	75	308g
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture		•		•					25	49	62	60	194g
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture		•		•					45	72	78	110	427g
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens		•		•					50	62	68	98	460g
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies		•		•					30	67	93.2	99	649g
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras				•					20	49	62.6	20.4	69g
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to the NEX-7				•					16	49	63	65.6	225g
FE 24-240mm f/3.5-6.3 OSS	£929		Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant		•		•				•	50	72	80.5	118.5	780g
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results				•				•	38	82	87.6	136	886g
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049		Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation		•		•				•	40	67	73	94.5	426g
FE 28mm f/2	£419		This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness				•				•	29	49	64	60	200g
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range		•		•				•	30	55	72.5	83	295g
FE 28-135mm PZ f/4 G OSS	£2379		High-performance G-Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking		•		•				•	95	95	162.5	105	1215g
E 30mm f/3.5 Macro	£219		A macro lens for the NEX Compact System Cameras				•					9	49	62	55.5	138g
FE 35mm f/1.4 ZA Distagon T*	£1559		Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture				•				•	30	72	73	94.5	630g
E 35mm f/1.8 OSS	£399		Lightweight versatile prime with Optical SteadyShot image stabilisation		•		•					30	49	62.2	45	155g
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver				•				•	35	49	61.5	36.5	120g
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range		•		•					39	49	62	62	202g
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy				•				•	45	72	83.5	108	778g
FE 50mm f/1.8	£240		Features a new optical design with a single aspherical element				•				•	45	49	68.6	59.5	186g
FE 50mm f/2.8 Macro	£500		Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing				•				•	16	55	70.8	71	236g
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light				•				•	50	49	64.4	70.5	281g
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range		•		•					100	49	63.8	108	345g
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation		•		•				•	100	72	80	175	840g
FE 70-200mm f/2.8 GM OSS	£2500		Compact, lightweight telephoto zoom lens for full-frame E-mount bodies		•		•				•	100	72	80	175	840g
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range		•		•				•	90	72	84	143.5	854g
NEW FE 85mm f/1.8	£550		Relatively inexpensive portrait lens includes dust and moisture resistant construction				•				•	80	67	78	82	371g
FE 85mm f/1.4 GM	£1889		Stunning image quality from Sony's premium 'G Master' portrait lens				•				•	80	77	89.5	107.5	820g
FE 90mm f/2.8 Macro G OSS	£1049	4★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras		•		•				•	28	62	79	130.5	602g
NEW FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh		•		•				•	57	72	85.2	118.1	700g
TAMRON CSC																
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras			•						50	52	63.5	80.4	285g
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation		•	•	•					50	62	68	96.7	460g
ZEISS CSC																
12mm f/2.8 Touit Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance				•		•			18	67	82	68	270g
18mm f/2.8 Batis	£990		The Batis range is for mirrorless full-frame system cameras from Sony				•				•	25	77	78	95	330g
21mm f/2 Loxia	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras				•				•	25	52	62	72	394g
25mm f/2 Batis	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality				•				•	20	67	81	92	355g
32mm f/1.8 Touit Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras				•		•			23	52	72	76	200g
35mm f/2 Loxia	£1015		Small wideangle manual focus prime intended for Sony Alpha 7 users				•				•	30	52	62	59	340g
50mm f/2 Loxia	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users				•				•	45	52	62	59	320g
50mm f/2.8 Touit Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens				•		•			15	52	75	91	290g
85mm f/1.8 Batis	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha-7 series				•				•	80	67	78	105	475g
85mm f/2.4 Loxia	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series				•				•	80	52	62.5	108	594g

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY



## Digital Photography

CANON EOS SD MK 3 COMPLETE ONLY 25798 ACTS.....	MINT £1,295.00
CANON EOS SD MK 2 COMPLETE.....	MINT-£745.00
CANON EOS 7D MK II BODY COMPLETE LOW USE.....	MINT BOXED £975.00
CANON EOS 6D BODY COMPLETE.....	MINT-£899.00
CANON EOS 600D WITH 18-55 LENS COMPLETE.....	MINT-BOXED £325.00
CANON EOS 5D BODY WITH BATTERY & CHGR.....	MINT £345.00
CANON EOS 1000 BODY COMPLETE WITH ALL ACCSS.....	MINT BOXED £265.00
CANON EOS 1200D KIT WITH 18-55 LENS.....	MINT BOXED £199.00
CANON EOS 550D WITH 18-55mm LENS CHGR+BATT.....	EXC++ £199.00
FUJI X PRO 1 BODY COMPLETE LITTLE USED.....	MINT BOXED £129.00
CANON 430 EX MKII SPEEDLITE.....	MINT-BOXED £129.00
CANON 580EX MK II SPEEDLITE.....	MINT CASED £175.00
CANON 580EX MK II SPEEDLITE.....	MINT-BOXED £195.00
CANON 580 EX SPEEDLITE.....	MINT-BOXED £179.00
CANON 550 EX SPEEDLITE.....	MINT-BOXED £110.00
CANON BG-E11 GRIP FOR 5D MK III.....	MINT BOXED £175.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	MINT BOXED £75.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	EXC++BOXED £95.00
CANON BG-E4 BATTERY GRIP FOR EOS SD.....	MINT BOXED £49.00
FUJI X PRO 2 COMPLETE VERY LITTLE USE.....	MINT BOXED £1,095.00
FUJI X PRO 1 BODY COMPLETE LITTLE USED.....	MINT BOXED £349.00
FUJI X PRO 2 HANDGRIP GENUINE FUJI.....	MINT BOXED £79.00
FUJI X PRO 1 HANDGRIP GENUINE FUJI.....	MINT- BOXED £69.00
FUJI 60mm f2.4 F R UJINON MACRO BLACK LENS MINT BOXED AS NEW £425.00	
LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED £1,395.00
NIKON D750 BODY COMPLETE ONLY 4621 ACTUATIONS.....	MINT BOXED £1,295.00
NIKON D700 BODY COMPLETE 21000 ACTUATIONS.....	MINT BOXED £575.00
NIKON D7100 BODY COMPLETE ONLY 12665 ACTS.....	MINT BOXED £575.00
NIKON D7000 BODY COMPLETE 2939 ACTUATIONS.....	MINT BOXED £395.00
NIKON D2X BODY COMPLETE REALLY NICE ONE.....	MINT BOXED £395.00
NIKON D2 BODY COMPLETE.....	EXC++BOXED £395.00
NIKON D300 BODY WITH BATTERY AND CHGR.....	MINT- £225.00
NIKON D40 BODY COMPLETE.....	MINT-BOXED £125.00
NIKON MB-D16 BATT GRIP FOR D750.....	MINT BOXED £175.00
NIKON MB-D10 BATTERY GRIP FOR D700,D300S,D300.....	MINT BOXED £69.00
NIKON SB 600 SPEEDLITE.....	MINT- £99.00
NIKON SB 800 SPEEDLITE.....	EXC+++ £159.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS OM-D E-5 DIGITAL WITH 12 - 50EZ ED LENS.....	MINT BOXED £395.00
OLYMPUS OM-D HLD-G GRIP FOR OM-D E-5 etc.....	MINT BOXED £89.00
OLYMPUS 12mm f2 ZUIKO DIGITAL ED MICRO 4/3RDS.....	MINT £399.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £699.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £199.00
SIGMA 55 - 200mm F4/5.6 - OLYMPUS DIGITAL 4/3RDS.....	MINT + HOOD £59.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-140 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL- 40 FOR OLYMPUS DIGITAL.....	MINT+BOXED £69.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £99.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £165.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY ALPHA A7 BODY WITH BATT CHGR MANUAL.....	MINT- £645.00
SONY 24 - 70mm F4 OSS ZEISS VARA-TESSAR T*.....	EXC++ £595.00
SONY 16mm f2.8 FISH-EYE FOR ALPHA.....	MINT BOXED £545.00
SONY 20mm f2.8 WIDE ANGLE FOR ALPHA.....	MINT BOXED £399.00
SONY 135mm f2.8 STF LENS FOR ALPHA.....	MINT BOXED £775.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 16 - 35mm f4 USM "L" LATEST.....	MINT+HOOD £745.00
CANON 17 - 40mm f4 USM "L".....	MINT BOXED £385.00
CANON 17 - 40mm f4 USM "L".....	MINT-£299.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT BOXED £625.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT CASED £599.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER.....	MINT-CASED £479.00
CANON 28 - 70mm f2.8 USM "L" WITH HOOD.....	MINT-CASED £499.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABIL.....	MINT-CASED £1,375.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 80 - 200mm f2.8 "L" USM WITH HOOD.....	MINT-BOXED £575.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £799.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT BOXED £545.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT £499.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED AS NEW £895.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £825.00
CANON 24mm f2.8 EF-S STM PANCAKE LENS.....	MINT BOXED £110.00
CANON 40mm f2.8 STM EF.....	MINT £125.00
CARL ZEISS 50mm f1.4 PLANNAR T* WITH HOOD.....	MINT £375.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £129.00
CANON 50mm f2.5 MACRO.....	MINT-£165.00
CANON 50mm f1.4 USM SUPER SHARP LENS.....	MINT £265.00
CANON 60mm f2.8 EFS USM MACRO LENS.....	MINT-£295.00
CANON 100mm f2 USM.....	MINT £275.00
CANON 100mm f2 USM.....	EXC++ £215.00
CANON 100mm f2.5 USM MACRO.....	MINT BOXED £295.00
CANON 10 - 18mm f4.5/5.6 STM IS LATEST UNUSEDMINT BOXED AS NEW £175.00	
CANON 17 - 35mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £395.00
CANON 17 - 85mm f4/5.6 USM IMAGE STABILIZER.....	MINT-£169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18-135mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT £325.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £799.00
CANON 24 - 85mm f3.5/4.5 USM WITH HOOD.....	MINT BOXED £175.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 55 - 250mm f4/5.6 STM IS LATEST.....	MINT BOXED £199.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £99.00

CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT BOXED £129.00
CANON 75 - 300mm f4.5/5.6 MKIII.....	MINT BOXED £99.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 1.4X EXTENDER MK II.....	MINT BOXED £195.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
CANON TC -80N3 REMOTE RELEASE/TIMER FOE EOS.....	MINT BOXED £275.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 105mm f2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm f2.8 MACRO EX DG OS HSM.....	MINT £279.00
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERIC.....	MINT-BOXED £199.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT-£179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II.....	EXC++ £325.00
SIGMA 150 - 500mm f5/6.3 DG HSM OPTICAL STABIL.....	EXC++ BOXED £475.00
SIGMA 135 - 400mm f4.5/5.6 APO DG DIGITAL COMP.....	MINT-BOXED £249.00
TAMRON 28 - 300mm f3.5/6.3 IF LD DI ASP VIB CONTROLMINT BOXED £375.00	
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
TOKINA 16 - 28mm f2.8 IF FX ATX PRO A/F.....	MINT £365.00

## Contax 'G' Compacts &amp; SLR &amp; Ricoh

CONTAX 28mm f2.8 BIOGON "G" HOOD,FILTER CAP BL.....	MINT CASED £299.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £225.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £99.00
CONTAX G1 DATABASECK FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLAH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX ARIA BODY.....	MINT BOXED £225.00
CONTAX CARL ZEISS 28mm f2.8 MM.....	MINT BOXED £245.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm f4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT-£59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00

## Leica "M", "R", &amp; Screw &amp; Rangefinder

LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED AS NEW £1,395.00
LEICA M6 CLASSIC SILVER CHROME.....	MINT- £995.00
LEICA M3 BODY WITH CASE (SLOW SPEEDS ISSUE).....	EXC+++ £499.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++CASED £695.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT-£425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++£399.00
LEICA IIlg BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA IIIC BODY WITH CASE.....	EXC++£195.00
LEICA IIC RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT-£445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM.....	MINT-BOXED £445.00
ZEISS 21mm f4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 35mm f1.4 SUMMILUX,HOOD, FILTER No 23917XX.....	MINT £1,195.00
LEICA 35mm f2 SUMMICRON ASPH BLACK 6 BIT LATESTMINT BOXED £1,495.00	
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT-£325.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £995.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT-£299.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR.....	MINT-£265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT-£345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,400.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £799.00
LEICA 90mm f2.8 TELE ELMARIT No 21477XX.....	MINT-£499.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT-£175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+£75.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW.....	MINT £199.00
VOIGTLANDER 35mm f2.5 MC COL SKO WITH M RING.....	MINT £275.00
VOIGTLANDER 15mm FINDER.....	MINT-£79.00
VOIGTLANDER BESSA R2 BODY BLACK.....	MINT BOXED £295.00
VOIGTLANDER BESSA R BODY BLACK.....	MINT-BOXED £225.00
VOIGTLANDER BESSA L BODY CHROME.....	MINT £129.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/MG/TLT ETC.....	MINT-£49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT-£499.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT-£299.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT-£365.00
LEICA 5cm f2 SUMMITAR COLL + M MOUNT.....	EXC++IN KEEPER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++£299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++£99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER.....	EXC+++£199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++£375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++£145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++£99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA PONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424.....	MINT BOXED £295.00
LEICAFLEX BODY CHROME.....	MINT-£195.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++£345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
SWAROVSKI 10x42 SL HABICHT+STRAP AND COVERS.....	MINT-£565.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00
LEICA 10x25 TRINOVID BCA COMPACT BINOCULARS.....	MINT-£265.00
ZEISS JENOPTERN 10x42 BINOCULARS.....	MINT-CASED £125.00

## Medium &amp; Large Format

HASSELBLAD HD 40 COMPLETE WITH 80mm HC LENS.....	MINT-BOXED £4,995.00
HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF.....	MINT-£1,795.00

HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT-£695.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD 90mm f4 FOR X PAN I & II IN KEEPER.....	MINT £365.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £795.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,295.00
HASSELBLAD 120mm f4 HC FOR H SYSTEM.....	MINT-£1,195.00
HASSELBLAD 210mm f4 HC FOR H SYSTEM.....	EXC+++£1,095.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++£195.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++£175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC++£179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD TELECONVERTER H1.7X.....	MINT-£575.00
HASSELBLAD H13 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT-£275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT-£275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT-£129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
BRONICA 50mm F2.8 ZENANON MC.....	EXC++£299.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT-£165.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT-£89.00
BRONICA ETRSI 120 BACK.....	MINT-£69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEII METERED PRISM.....	EXC+£75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++£59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT-£75.00
BRONICA MOTOR WINDER E.....	EXC+++£289.00
BRONICA 150mm F3.5 ZENANON S.....	MINT-£165.00
BRONICA 40mm f4 ZENANON S ULTRA WIDE FOR SQ.....	MINT-£199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £129.00
BRONICA AE PRISM FINDER SQ-I LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI.....	MINT-£89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT-£99.00
BRONICA FILMBACK SQ-i220 FOR SQA/SQAI.....	MINT BOXED £79.00
MAMIYA C330 PRO S COMP WITH 80mm, WLF.....	MINT-£299.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT-£195.00
MAMIYA 210mm F4 SEKOR C FOR R45.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
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PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
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NIKON 50mm f1.8 "G" AF-S LATEST MODEL.....	MINT BOXED £145.00
NIKON 50mm f1.4 A/F "D".....	MINT BOXED £195.00
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NIKON 600mm f4 "G" ED AF-S VR.....	EXC+++BOXED £4,495.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £465.00
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NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £475.00
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## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.






Here are the results from two independent ink tests that agree...




"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
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## Canon

<b>PGI29 Pixma Pro 1</b> Originals: Set of 12 Colours 36ml each	 £249.99 £21.99
<b>PGI72 Pixma Pro 10</b> Originals: Set of 10 Colours 14ml each	 £99.99 £10.99
<b>CLi42 Pixma Pro 100</b> Originals: Set of 8 Colours 13ml each	 £83.99 £10.99
<b>CLi8 Pixma Pro 9000</b> Originals: Set of 8 Colours 14ml each	 £83.99 £10.99
<b>PGI9 Pixma Pro 9500</b> Originals: Set of 10 Colours 14ml each	 £107.99 £10.99




<b>PGI520/CLi521 Set of 5</b> Originals: Set of 10 Colours 14ml each	 £49.99 £11.99
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<b>PGI520/CLi521 Set of 5</b> Originals: Set of 10 Colours 14ml each	 £49.99 £11.99
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<b>PGI520/CLi521 Set of 5</b> Originals: Set of 10 Colours 14ml each	 £49.99 £11.99
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<b>No.18 Daisy Inks</b> Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each	 £30.99 £8.99 £7.49
<b>No.18XL Black 11.5ml</b> No.18XL Colours 6.6ml each	 £16.99 £12.99
<b>Compatibles:</b> No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	 £14.99 £3.99 £3.99

<b>No.24 Elephant Inks</b> Originals: No.24 Set of 6 No.24 Colours 4.6ml each	 £52.99 £8.99
<b>No.24XL Black 12.1ml</b> No.24XL Colours 8.7ml each	 £87.99 £14.99
<b>Compatibles:</b> No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	 £22.99 £3.99 £3.99

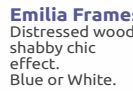
<b>No.26 Polar Bear Inks</b> Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each	 £35.99 £9.99 £8.99
<b>No.26XL Black 12.1ml</b> No.26XL Colours 9.7ml each	 £63.99 £16.99
<b>Compatibles:</b> No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	 £14.99 £3.99 £3.99

<b>T0481-T0486 Seahorse Inks</b> Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
<b>Compatibles:</b> Set of 6 Colours 13ml each	 £19.99 £3.99
<b>T0541-T0549 Frog Inks</b> Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
<b>Compatibles:</b> Set of 8 Colours 13ml each	 £27.99 £3.99

More Epson inks >>>

## Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



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Grace 6x4 200 photos	£9.99
Grace 6x4 300 photos	£14.99
Grace 7x5 100 photos	£7.99
Grace 7x5 200 photos	£13.99
Grace A4 100 photos	£15.99
Grafton 6x4 200 photos	£9.99
Grafton 7x5 200 photos	£13.99
Baby 6x4 200 photos	£9.99
Travel 6x4 200 photos	£8.99



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Grace 29x32cm 100 pages	£14.99
Grafton 29x32cm 100 pgs	£14.99
Baby 29x32cm 100 pages	£12.99



<b>Accessories:</b> Photo Corners Pack of 250	£2.99
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<b>Compatibles:</b> Set of 4 Black 7.4ml Colours 5.5ml each	 £14.99 £4.99 £3.99

<b>T0791-T0796 Owl Inks</b> Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
<b>Compatibles:</b> Set of 6 Colours 11.1ml each	 £19.99 £3.99

<b>T0801-T0806 Hummingbird Inks</b> Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
<b>Compatibles:</b> Set of 6 Colours 7.4ml each	 £19.99 £3.99

<b>T0871-T0879 Flamingo Inks</b> Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	 £27.99 £3.99

<b>T0961-T0969 Husky Inks</b> Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	 £27.99 £3.99

<b>T1571-T1579 Turtle Inks</b> Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
<b>Compatibles:</b> Set of 8 Colours 25.9ml each	 £187.99 £20.99

<b>T7601-T7609 Killer Whale</b> Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99
<b>Compatibles:</b> Set of 9 Colours 25.9ml each	 £187.99 £20.99

## hp

<b>Originals:</b> No.38 Colours 27ml each No.62XL Black 12ml No.62XL Colour 11.5ml No.300 Black 4ml No.300 Colour 4ml No.301 Black 3ml No.301 Colour 3ml No.301 Black+Colour 3ml No.301XL Black 8ml No.301XL Colour 6ml No.302XL Black 8ml No.302XL Colour 8ml No.350 Black 4.5ml No.351 Colour 3.5ml No.363 SET OF 6 No.364 Black 6ml No.364 PB/C/M/Y 3ml each No.364 SET OF 4 No.364XL Black 14ml No.364XL PB/C/M/Y 6ml each No.364XL SET OF 4 No.920XL SET OF 4 No.932XL SET OF 4 No.950XL SET OF 4	 £29.99 £24.99 £28.99 £12.99 £14.99 £10.99 £13.49 £19.99 £22.99 £22.99 £21.99 £21.99 £14.99 £17.99 £49.99 £8.99 £7.99 £26.99 £15.99 £15.99 £59.99 £51.99 £50.99 £79.99
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<b>Compatibles:</b> No.15 Black 46ml No.21 Black 10ml No.22 Colour 21ml No.45 Black 45ml No.56 Black 24ml No.57 Colour 24ml No.62XL Black 12ml No.62XL Colour 12ml No.78 Colour 36ml No.110 Colour 12ml No.300XL Black 18ml No.300XL Colour 18ml No.301XL Black 15ml No.301XL Colour 18ml No.337 Black 21ml No.338 Black 21ml No.339 Black 34ml No.343 Colour 21ml No.344 Colour 21ml No.350XL Black 30ml No.351XL Colour 20ml No.363 SET OF 6 No.364 Black 10ml No.364 Colours 5ml each No.364 SET OF 4 No.364XL Black 18ml No.364XL Colours 11ml each No.364XL SET OF 4 No.920XL SET OF 4 No.932XL SET OF 4 No.940XL SET OF 4 No.950XL SET OF 4	 £3.99 £6.99 £11.99 £6.99 £6.99 £11.99 £14.99 £15.99 £8.99 £9.99 £12.99 £13.99 £12.99 £13.99 £10.99 £11.99 £11.99 £12.99 £13.99 £15.99 £19.99 £3.79 £3.29 £12.99 £4.99 £4.29 £16.99 £19.99 £29.99 £29.99 £29.99
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## Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



<b>Photo Glossy 160gsm:</b> 6x4 50 sheets +50 FREE Photo Satin 200gsm: 6x4 100 sheets +100 FREE A4 20 sheets Photo Glossy 200gsm: 6x4 100 sheets +100 FREE A4 20 sheets Premium Pearl 270gsm: 6x4 50 sheets +50 FREE A4 50 sheets Premium Gloss 270gsm: 6x4 50 sheets OFFER A3 25 sheets OFFER A3+ 25 sheets OFFER Smooth Pearl 310gsm: 6x4 100 sheets 7x5 100 sheets A4 25 sheets A4 100 sheets A3 25 sheets A3+ 25 sheets Premium Matt Duo 200 gsm: A4 50 sheets Heavy Duo Matt 310gsm: A4 50 sheets A3+ 25 sheets Gold Fibre Silk 310gsm: A4 50 sheets A3+ 50 sheets Gold Mono Silk 270gsm: A4 25 sheets A3+ 25 sheets	 £3.99 £6.99 £9.99 £6.99 £9.99 £6.99 £6.99 £16.99 £6.99 £15.99 £19.99 £17.99 £21.99 £16.99 £47.99 £31.99 £43.99 £18.99 £51.99 £43.99 £109.99 £18.99 £49.99
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<b>Smooth Gloss 310gsm:</b> 6x4 100 sheets 7x5 100 sheets A4 25 sheets A4 100 sheets A3 25 sheets A3+ 25 sheets Premium Matt Duo 200 gsm: A4 50 sheets Heavy Duo Matt 310gsm: A4 50 sheets A3+ 25 sheets Gold Fibre Silk 310gsm: A4 50 sheets A3+ 50 sheets Gold Mono Silk 270gsm: A4 25 sheets A3+ 25 sheets	 £17.99 £21.99 £16.99 £47.99 £31.99 £43.99 £18.99 £51.99 £43.99 £109.99 £18.99 £49.99
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## Fotospeed

<b>Smooth Pearl 290gsm:</b> 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 50 sheets A3+ 25 sheets Panoramic 25 sheets 17" Roll 30 metres 24" Roll 30 metres PF Lustre 275gsm: 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 25 sheets A3+ 50 sheets Panoramic 25 sheets 17" Roll 30 metres 24" Roll 30 metres PF Gloss 270gsm: A4 50 sheets A3 50 sheets A3+ 50 sheets Fine Art / Fibre Base Papers: Baryta A4 20 sheets Baryta A3 20 sheets Etching A4 25 sheets Etching A3 25 sheets Smooth Cotton A4 25s Smooth Cotton A3 25s	 £12.99 £16.99 £17.99 £34.99 £25.99 £26.99 £68.99 £85.99 £12.99 £16.99 £17.99 £35.99 £47.99 £26.99 £26.99 £26.99 £17.99 £35.99 £47.99 £26.99 £21.99 £42.99 £19.99 £34.99 £24.99 £51.99
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<b>PP-201 Plus Glossy II 275gsm:</b> 6x4 50 sheets 7x5 50 sheets A4 20 sheets A3 20 sheets A3+ 20 sheets PT-101 Pro Platinum 300gsm: 6x4 20 sheets A4 20 sheets A3 20 sheets A3+ 20 sheets SG-201 Semi-Gloss 260gsm: 6x4 20 sheets A4 20 sheets A3 20 sheets A3+ 20 sheets LU-101 Pro Lustre 260gsm: A4 20 sheets A3 20 sheets A3+ 20 sheets	 £9.99 £11.99 £11.99 £27.99 £36.99 £8.99 £17.99 £40.99 £26.99 £10.99 £11.99 £27.99 £44.99 £15.99 £33.99 £51.99
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<b>Smooth Pearl 280gsm:</b> 6x4 100 sheets 7x5 100 sheets A4 50 sheets A4 50 sheets A3 50 sheets A3+ 25 sheets 17" Roll 30 metres 24" Roll 30 metres Ultra Pearl 295gsm: 6x4 100 sheets 7x5 100 sheets A4 25 sheets A3 25 sheets A3+ 25 sheets 13" Roll 10 metres 17" Roll 30 metres 24" Roll 30 metres Titanium Lustre 280gsm: A4 25 sheets A3 25 sheets A3+ 25 sheets Oyster 271gsm: 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 25 sheets A3+ 25 sheets 13" Roll 10 metres 17" Roll 30 metres 24" Roll 30 metres Gloss 271gsm: 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 25 sheets A3+ 25 sheets 13" Roll 10 metres 17" Roll 30 metres 24" Roll 30 metres Matt Plus 240gsm: 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 25 sheets A3+ 25 sheets 13" Roll 10 metres 17" Roll 30 metres 24" Roll 30 metres	 £12.99 £18.99 £18.99 £18.99 £35.99 £28.99 £64.99 £89.99 £14.99 £20.99 £12.99 £22.99 £30.99 £21.99 £68.99 £92.99 £22.99 £44.99 £62.99 £12.99 £18.99 £18.99 £22.99 £28.99 £26.99 £64.99 £89.99 £12.99 £18.99 £18.99 £22.99 £28.99 £26.99 £64.99 £89.99 £10.99 £13.99 £13.99 £17.99 £22.99 £24.99 £42.99 £58.99
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<b>Matt Proofing 160gsm:</b> A4 150 sheets A3 75 sheets 17" Roll 30 metres 24" Roll 30 metres Double Sided Matt 250gsm: A4 100 sheets A3 50 sheets Fine Art / Fibre Base Papers: FB Gold Silk A4 25 sh FB Gold Silk A3 25 sh FB Distinction A4 25 sh FB Distinction A3 25 sh FB Royal A4 25 sheets FB Royal A3 25 sheets FB Gloss A4 25 sheets FB Gloss A3 25 sheets FB Matt A4 25 sheets FB Matt A3 25 sheets Artist A4 25 sheets Artist A3 25 sheets Museum A4 25 sheets Museum A3 25 sheets Parchment A4 25 sheets Parchment A3 25 sheets Omega A4 25 sheets Omega A3 25 sheets Portrait A4 25 sheets Portrait A3 25 sheets Portrait White A4 25 sh Portrait White A3 25 sh	 £18.99 £22.99 £26.99 £36.99 £24.99 £24.99 £27.99 £23.99 £47.99 £25.99 £48.99 £28.99 £56.99 £26.99 £51.99 £19.99 £38.99 £22.99 £39.99 £25.99 £48.99 £22.99 £39.99 £24.99 £46.99 £26.99 £53.99 £26.99 £49.99
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## EPSON



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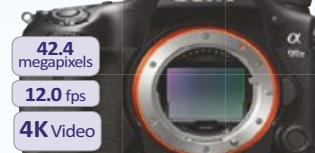
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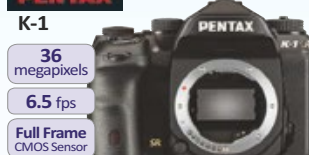
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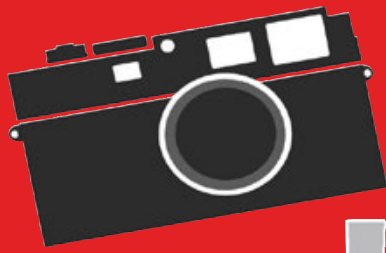
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17-70mm f2.8-4.0 DC OS HSM.....	£349
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18-300mm f3.6-6.3 C DC Macro OS HSM.....	£369
24-35mm f2 DG HSM A.....	£759
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18-270mm f3.5-6.3 Di II VC PZD.....	£299
24-70mm f2.8 Di VC USD SP.....	£799
28-300mm f3.5-6.3 Di VC PZD.....	£599
70-200mm f2.8 Di VC USD.....	£1099
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1080 movie mode



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**Panasonic**

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<b>Lumix FZ1000.....</b>	<b>£589</b>
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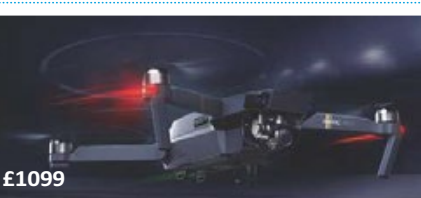
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Canon Virtual Kits Offer	Phone	EOS 760D Body	£579	TS-E 24mm f3.5L II	£1,649	85mm f1.8 USM	£50 CB £295
EOS 1DX II - In Stock	£4,899	EOS 1300D + 18-55 IS II	£359	TS-E 17mm f4L	£2,050	85mm f1.2L II	£165 CB £1,929
EOS 5D Mk IV - In Stock	£3,499	8-15mm f4 L Fisheye	£1,249	70-200mm f2.8L II £200 CB	£1,999	100mm Macro f2.8	£50 CB £449
EOS 5D III Body	£2,449	10-18mm f4.5-5.6 IS	£239	70-300mm f4-5.6 IS	£449	100mm Macro f2.8L IS	£80 CB £669
<b>EOS 5Ds £250 Cashback £2,499</b>		11-24mm f4 L	£2,799	70-300mm f4-5.6 L IS	£1,099	300mm f4 L IS	£1,195
<b>EOS 5DsR £250 Cashback £2,999</b>		16-35mm f4 L IS	£999	135mm f2L	£969	300mm f2.8 L IS II	£5,799
<b>7D MkII £125 Cashback £1,249</b>		16-35mm f2.8 L III £165 CB	£2,020	100-400mm L II	£200 CB £1,999	400mm f4 DO IS II	£6,795
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EOS 80D	£80 Cashback £969	17-55mm f2.8 IS	£769	28mm f2.8 IS	£449	500mm f4 L IS II	£8,197
EOS 80D + 18-55 IS STM	£1,029	24-70mm f4 L IS	£799	24mm f1.4 L II	£1,349	600mm f4 L IS II	£10,995
EOS 80D + 18-135 STM	£1,299	24-70mm f2.8 L II £165 CB	£1,899	35mm f2 IS	£50 CB £489	800mm f5.6 L IS	£12,395
EOS 750D + 18-55 STM	£579	24-105mm f4L IS II	£1,065	35mm f1.4L II	£165 CB £1,945	1.4x III £359 2xIII Extender	£359
		70-200mm f4 IS	£1,195	50mm f1.4	£50 CB £349	600EXIIRT Speedlite	£80 CB £529
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# Nikon Professional Dealer

Wanted Nikon in Part Exchange

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D500 + 16-80mm f2.8-4 VR	£2,523	10-24mm f3.5-4.5 DX	£738	20mm f1.8 G	£651	500mm f4E FL ED VR	£8,337
D810	£2,398	14-24mm f2.8G	£1,643	24mm f1.4 G	£1,811	600mm f4E FL ED VR	£9,926
D810 + 24-120mm f4	£3,295	16-35mm f4 VR	£1,016	28mm f1.8 G	£459	800mm f5.6 FL VR+TC1.25	£14,691
D810 + 24-70mm f2.8 VR	£4,199	16-80mm f2.8E VR	£873	35mm f1.8 G	£444	PC 19mm f4E ED	£3,299
D810 + 14-24mm f2.8	£3,899	18-35mm f3.5-4.5	£619	35mm f1.4 G	£1,579	PC-E 24mm f3.5	£1,579
D750	£1,595	18-140mm f3.5-5.6 VR	£458	50mm f1.8 G	£190	PC-E 45mm f2.8	£1,477
D750 + 24-120mm f4	£2,279	18-200mm f3.5-5.6 VR II DX	£632	50mm f1.4 G	£389	2x TC-20 E III Converter	£396
D610	£1,299	18-300mm f3.5-5.6 VR DX	£857	58mm f1.4 G	£1,398	1.4x TC-14 E III Converter	£429
D610 + 24-85mm VR	£1,682	24-70mm f2.8E ED VR	£1,995	85mm f1.8 G	£399	SB5000 Speedlight	£485
D7200 Body	£849	24-120mm f4 VR	£953	85mm f1.4 G	£1,350	SB700 Speedlight	£241
D7200 + 18-105mm VR	£1,082	28-300mm f3.5-5.6 VR	£817	300mm f4E PF ED VR	£1,449	SB-R1C1 Commander	£587
D5600 + 18-140mm VR	£859	70-200mm f2.8 VR II	£2,008	105mm f2.8 Micro VR	£749	SU-800 Comander Unit	£319
D5600 + AF-P18-55mm VR	£749	70-200mm f2.8E FL VR	£2,649	<b>NEW</b> 105mm f1.4E ED	£1,849	UK STOCK UK STOCK	

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OTUS 85mm f1.4	£3,199
OTUS 28mm f1.4	£3,495
15mm f2.8 Milvus	£2,159
18mm f2.8 Milvus	£1,850
21mm f2.8 Milvus	£1,395
25mm f2	£1,250
28mm f2	£969
35mm f2 Milvus	£935
50mm f1.4 Milvus	£995
50mm f2 Milvus	£995
85mm f1.4 Milvus	£1,395
100mm f2 Milvus Macro	£1,395
135mm f2 Milvus	£1,799

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10x42 Conquest HD	£725
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TL body Titanium	£1,450
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Q Camera Titanium	£3,695
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10x32 Ultravid HD - Plus	£1,429
New 8x42 Trinovid HD	£749
New 10x42 Trinovid HD	£782
7x42 Ultravid HD-Plus	£1,525
8x42 Ultravid HD-Plus	£1,549
8x50 Ultravid HD-Plus	£1,595
10x42 Ultravid HD-Plus	£1,589
10x50 Ultravid HD - Plus	£1,650
12x50 Ultravid HD - Plus	£1,775
New 8 x 42 Noctovid	£2,025
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## FUJIFILM

X-T2 Body + 18-55	£1,649
X-T2 Body	£1,399
X-Pro2 Body	£1,438
GFX - 50S Pre Order	Phone
X100F Silver/Black	£1,249
XF 50mm f2 Pre Order	£449
XF 23mm f2	£419
XF 16-55mm f2.8 R LM WR	£959
XF 10-24mm f4 OIS	£829
XF 35mm f2	£369
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XF 16mm f1.4 R WR	£829
XF 23mm f1.4	£789
XF 60mm f2.4 R	£579
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See website for full listing

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18-35mm f1.8 DC Art	£649
18-250mm f3.5-6.3 DC	£349
18-300mm f3.5-6.3 DC C	£369
24-35mm f2 DG Art	£759
24-105mm f4 DG Art	£599
50-500mm f4.5-6.3 DG	£1,099
70-200mm f2.8 DG	£699
150-600mm f5-6.3 DG C	£799
150-600mm f5-6.3 DG S	£1,329
35mm f1.4 DG Art	£599
50mm f1.4 DG Art	£599
24mm f1.4 DG Art	£649
20mm f1.4 DG Art	£699
105mm f2.8 Macro DG	£329

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Sofort camera Orange	£229
Sofort Instant film Twin Pack (20 shots)	£16.50

D3400 Bundle Offer  
Nikon D3400 + AF-P 18-55mm VR Lens, Cullman Sydney Pro Action 150 Case and Sandisk 32GB Ultra SD Card. £449

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Quality photographic equipment for Part Exchange or Commission Sale.

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190XPRO4	£149	496RC2	£57
190CXPRO3	£229	498RC2	£79
190CXPRO4	£235	460MG	£299
055XPRO3	£169	804RC2	£57
055CXPRO3	£269	MHXPRO-3W	£109
055CXPRO4	£279	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

## INDURO

Stealth Series Carbon Fibre Tripods:			
CLT004	£199	CTL303	£297
CLT103	£207	CTL303L	£328
CLT104	£225	CTL304L	£346
CLT203	£270	CTL403	£342
CLT204	£288	CTL404L	£427

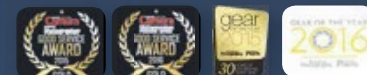
Grand Series Stealth Carbon Fibre Tripods:

GIT203	£337	GIT304L	£477
GIT204	£360	GIT305L	£495
GIT303	£427	GIT404XL	£553
GIT304	£445	GIT505XXL	£675

## LEE Filters

100MM SYSTEM		SEVENS	
Foundation Kit	£57	Filter holder	£59
DSLR Starter Kit	£212	Starter Kit	£103
Deluxe Kit	£537	Deluxe Kit	£415
Professional Kit	£112	Adapter ring	£17
Universal Hood	£127	Lens Hood	£72
Standard adapter	£19	Little Stopper	£61
Wide adapter	£38	Big Stopper	£61
Landscape Pol	£160	Super Stopper	£61
Circular Polariser	£209	Polariser	£177
Linear Polariser	£132	System Pouch	£31
Front holder ring	£33	Seascape Set	£149
ND Grad set Hard	£185	Out of Town set	£149
0.6 ND Grad	£74	Black + White	£142
0.9 ND Grad	£74	Urban Set	£149
0.3 ND Grad	£74	ND Grad set	£142
0.6 ND Grad	£74	Individual Grad	£53
0.9 ND Grad	£74		
Little Stopper	£89	SW150	
Big Stopper	£89	MK II Holder	£129
Super Stopper	£89	Adapter rings	£80
0.6 Pro Glass ND	£118	Polariser	£157
0.9 Pro Glass ND	£118	Stoppers	£114
Field Pouch Black	£34	Individual Grad	£81
Field Pouch Sand	£34	ND Grad Set	£220





## Circular Filters

Circular filter sizes range from 25mm to 105mm depending on the filter. Visit [srb-photographic.co.uk](http://srb-photographic.co.uk) for more!



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**ND1000 Filters**  
from £24.95



**Neutral Density Filters**  
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## Square Filters

### Elite Filter System

The new P Size square filter system

Elite Adaptor Rings £5.95



Elite Filter Holder  
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Elite Polariser  
£24.95



Elite ND1000  
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## Pro Filter System



## Individual Square Filters

A Size & P Size resin square filters



0.3 Full ND...£14.95  
0.6 Full ND...£14.95  
0.9 Full ND...£14.95



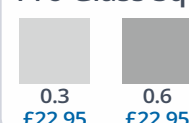
0.3 Soft ND...£14.95  
0.6 Soft ND...£14.95  
0.9 Soft ND...£14.95



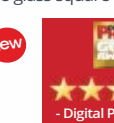
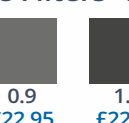
0.3 Hard ND...£14.95  
0.6 Hard ND...£14.95  
0.9 Hard ND...£14.95

## Pro Glass Square Filters

P Size glass square filters



0.3 £22.95  
0.6 £22.95  
0.9 £22.95  
1.2 £22.95



1.2 £22.95

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Fujii XPro.....£49.95  
Micro 4/3.....£49.95  
Nikon 1.....£49.95

Nikon.....£54.95  
Pentax Q.....£49.95  
Sony Alpha.....£54.95  
Sony NEX.....£49.95

## Manual Extension Tubes

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Micro 4/3.....£17.50  
Nikon.....£17.50  
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## Lens/Camera Adaptors

### Camera Adaptors

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Canon EOS	Nikon	£22.95	Micro 4/3	Nikon G	£34.95
Canon EOS	Nikon G	£39.95	Micro 4/3	M42	£29.95
Canon EOS	Pentax K	£24.95	Micro 4/3	Olympus OM	£29.95
Canon EOS	Olympus OM	£24.95	Micro 4/3	Minolta MD	£29.95
Canon EOS	Con/Yash	£24.95	Micro 4/3	Leica R	£29.95
Canon EOS	Leica R	£22.95	Micro 4/3	Leica M	£29.95
Canon EOS	Leica M	£24.95	Micro 4/3	Sony Alpha	£34.95
Canon EOS	Canon FD	£44.95	Micro 4/3	Pentax K	£29.95
Canon EOS-M	Canon EOS	£29.95	Micro 4/3	Canon FD	£29.95
Canon EOS-M	Leica M	£29.95	Micro 4/3	Con/Yash	£29.95
Canon EOS-M	Nikon	£29.95	Micro 4/3	M42	£17.95
Canon EOS-M	Canon FD	£29.95	Olympus 4/3	Con/Yash	£22.95
Canon EOS-M	C Mount	£29.95	Olympus 4/3	Leica R	£22.95
Canon EOS-M	M39	£29.95	Olympus 4/3	Nikon	£22.95
Canon EOS-M	M42	£29.95	Olympus 4/3	Olympus OM	£22.95
Fuji X	M42	£24.95	Olympus 4/3	Pentax K	£22.95
Fuji X	Leica M	£29.95	Pentax	M42	£18.95
Fuji X	Nikon	£29.95	Pentax	Nikon	£44.95
Fuji X	Canon EOS	£29.95	Pentax	Sony Alpha	£44.95
Fuji X	Olympus OM	£29.95	Pentax	Canon FD	£44.95
Fuji X	Canon FD	£29.95	Sony Alpha	M42	£15.95
Fuji X	Con/Yash	£29.95	Sony Alpha	Minolta MD	£44.95
Nikon	M42	£24.95	Sony Alpha	Nikon	£44.95
Nikon	Canon FD	£44.95	Sony Alpha	Pentax K	£44.95
Nikon	C Mount	£32.95	Sony Alpha	Canon FD	£44.95
Nikon 1	M42	£24.95	Sony NEX	Canon EOS	£29.95
Nikon 1	M39	£22.95	Sony NEX	Nikon	£29.95
Nikon 1	Nikon	£29.95	Sony NEX	Sony Alpha	£34.95
Nikon 1	Canon EOS	£44.95	Sony NEX	Olympus OM	£29.95
Nikon 1	Pentax K	£29.95	Sony NEX	Pentax K	£29.95
Nikon 1	Leica M	£39.95	Sony NEX	Leica M	£29.95
Nikon 1	Leica R	£37.95	Sony NEX	Leica R	£29.95
Nikon 1	Con/Yash	£23.95	Sony NEX	Canon FD	£42.95
Micro 4/3	Canon EOS	£29.95	Sony NEX	M42	£23.95

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Novoflex Adaptors from.....£77.00	Step Rings from.....£4.95	Microscope Adaptors.....£49.95

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Find lots of great and helpful accessories for your camera at [srb-photographic.co.uk](http://srb-photographic.co.uk)



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Lens Pouch.....from £8.50  
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from  
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### LEE Filters Seven5 System



**Seven5 Holder**  
£59.50

### LEE Filters SW150 System



**SW150 Mark II Holder**  
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ND Grads.....£52.00	Polariser.....£190.00	Screw-in Adaptors.....£64.95	Polariser.....£180.00
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Leica M (240), silver, boxed	from	£2,899	Leica M Monochrom mk1, black, boxed		£3,199	Leica M9 black, brassed, boxed		£1,995	Leica M7 black paint/ostrich skin, boxed, 0.72			Leica M7 black body, 0.58		£1,299	Leica M4-P silver, anniversary edtn, mint-		£1,499	Leica M2 silver	from	£599	Leica 18mm/3.8 SUPER-ELMAR-M, boxed		£1,699	Leica 21mm/1.4 SUMMILUX-M ASPH, boxed		£4,295	Leica 21mm/2.8 ELMARIT-M + finder		£999	Leica 28mm/2 SUMMICRON-M ASPH	from	£1,599	Leica 28mm/2.8 ELMARIT-M + HOOD		£699	Leica 35mm/1.4 SUMMILUX-M ASPH		£1,995	Leica 35mm/2.8 Element w/specs + case		£1,450	Leica 5cm/1.5 SUMMARIT + HOOD		£499	Leica 50mm/2 v. 4 (early) + hood		£799	Leica 50mm/2.8 ELMAR-M collapsible+hood		£549	Leica 50mm/2.5 SUMMARIT-M	from	£749	Leitz 65mm/3.5 ELMAR + VISOFLEX 2		£499	Leica 75mm/2.5 SUMMARIT-M boxed 6-bit		£799	Leica 90mm/4 MACRO-SET-M, boxed, mint		£1,995	Leica 90mm/2.8 TELE-ELMARIT + HOOD		£699	Leica 90mm/2.8 TELE-ELMARIT (ver I)		£399	Leica 90mm/2.5 SUMMARIT-M		£799	Leica 135mm/3.4 APO-TELYT-M		£1,699	Leica 135mm/4 TELE-ELMAR, + HOOD		£499	Leica 135mm/4 ELMAR SILVER		£299	Leica 135mm/2.8 ELMARIT (Canada)	from	£249	Nikon S3 2000 w/50mmf1.4 mint, inc ERC		£1,649	Nikon SB-800 flash + SU-800 transmitter		£249	Nikkor 135mm/2 AIS		£449	Nikkor 28mm/2.5 PC +filter, hood, case		£499	MISCELLANEOUS			Leica S (006) + 70mm/2.5, boxed		£5,250	Leica 35mm/2.5 SUMMARIT-S, boxed		£2,750	Leica T silver + 18-56mm, boxed		£1,595	Leica 35mm/1.4 SUMMILUX-TL, silver, boxed		£1,295	Leica X edition 'Moncler'		£999	Leica X2 silver +leather case		£749	Leica X2 black, optical finder, grip, hood		£699	Hasselblad H4D-40 stainless steel, boxed		£4,995	Hasselblad H1 body+prism+magazine, boxed		£899	Hasselblad 28mm/4 HCD		£2,499	Hasselblad HV set, mint, inc Zeiss 24-70mm and peli-type case, serial no. 00001		£3,995	Hasselblad 503CX+80mm gold, boxed		£2,995	Hasselblad 500ELM 'moon' special edition		£1,250	Hasselblad 202FA, 150mm/2.8, prism, E12		£1,999	Hasselblad D-FLASH 40		£179	Rolleiflex 2.8F (Planar), inc case		£1,200	Canon 24-70mm/4 L IS USM, boxed		£499	Canon 50mm/1.4 EF		£225	Canon 60mm/2.8 MACRO USM, boxed		£199	Canon 24mm/2.8 EF		£129	Sigma 180mm/3.5 MACRO for Canon EOS		£299	E&OE, P&P £10 - next day delivery.																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								
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**EOS 80D** 24.2 MEGA PIXELS 7 FPS 3.0" Wi-Fi / NFC 1080p **£80 cash back**

The EOS 80D excels at sports, portraiture, landscape, street, travel and low light photography – as well as serious movie making, thanks to innovative technologies that help you achieve stunning results in any situation.

**\*Price after £80 cashback claimed from Canon. Offer ends 16.05.17** **In stock from £919.00\***

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The D500 features a 20.9 MP sensor, 10fps continuous shooting, 4K UHD video recording, and an impressive ISO range of 100-51,200.

**Add a Nikon MB-D17 battery grip for only £349.00** **In stock from £1,729.00**

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Body only + 100-400 L IS II **£1,124.00\*** **See web**

**\*Price after £125 cashback from Canon. Offer ends 16.05.17**

**Canon EOS 6D** 20.2 MEGA PIXELS **£125 cash back**

Body only + 24-105 IS STM **£1,274.00\*** **£1,574.00\***

**\*Prices after £125 cashback from Canon. 15.03.17 - 16.05.17**

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+ 18-55 VR + 18-140 VR **£729.00** **£949.00**

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**FREE Manfrotto bag, SanDisk 64GB SD card and battery!**

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**\*Price after £250 cashback from Canon. Offer ends 16.05.17**

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Body only + 11-24mm f/4L **£2,649.00\*** **£5,348.00\***

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**Nikon D810** 36.3 MEGA PIXELS 7 FPS

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**Nikon D5** 20.8 MEGA PIXELS 12 FPS

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24mm f/1.4L Mk II USM	£1,499.00	200mm f/2.8L USM/2	£699.00	18-135mm f/3.5-5.6 IS USM	£409.00	AF-D 16mm f/2.8D Fisheye	£699.00
24mm f/2.8 IS USM	£429.00	300mm f/2.8L USM IS II	£5,799.00	18-200mm f/3.5-5.6	£469.00	AF-S 20mm f/1.8G ED	£669.00
24mm f/2.8 STM	£139.00	300mm f/4.0L USM IS	£1,279.00	24-70mm f/2.8L II USM	£1,899.00	AF-S 20mm f/2.8	£499.00
28mm f/1.8 USM	£419.00	400mm f/2.8L USM IS II	£9,899.00	24-70mm f/4.0L IS USM	£799.00	AF-D 20mm f/2.8	£499.00
28mm f/2.8 IS USM	£389.00	400mm f/4.0 DO IS II	£6,999.00	24-105mm f/4L IS II USM	£1,065.00	AF-D 24mm f/2.8D	£379.00
35mm f/1.4L II USM	£1,899.00	400mm f/5.6L USM	£1,199.00	24-105mm f/3.5-5.6 IS STM	£729.00	AF-S Nikkor 24mm f/1.4G	£1,799.00
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40mm f/2.8 STM	£199.00	600mm f/4.0L IS MK II	£11,349.00	55-250mm f/4-5.6 IS STM	£285.00	35mm f/2 AF Nikkor D	£269.00
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50mm f/1.4 USM	£349.00	8-15mm f/4L Fisheye USM	£1,199.00	70-200mm f/2.8L USM	£1,329.00	AF-S 35mm f/1.8G DX	£169.00
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85mm f/1.8 USM	£349.00	15-85mm f/3.5-5.6 IS	£649.00	70-300mm f/4.0-5.6IS II USM	£499.00	AF-D 50mm f/1.8	£119.00
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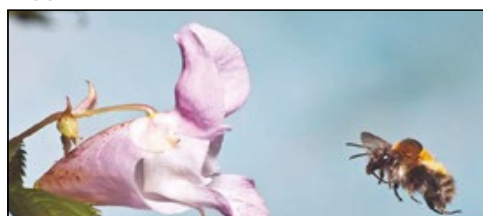
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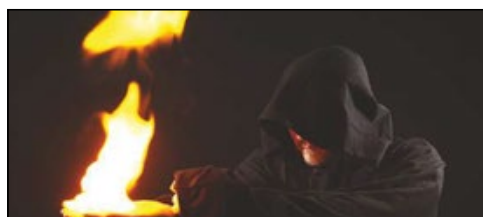
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# Final Analysis

**Roger Hicks considers...**

'Nuevo Laredo, Tamaulipas', 1996, by Alex Webb



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Even if you speak no Spanish, the sign isn't hard to translate, 'office of the civil registry'. It ties together three different pictures, any one of which most people might have been proud to take. The central silhouette of the man with the little girl; the young couple on the right; the man on the left who doesn't want to be photographed. The sign immediately makes you suspect that there are stories here – stories we can invent and embroider to our hearts' content.

The name of the book from which it is taken is almost as easy to understand: *La Calle* (The Street), published by Aperture in 2016. Street photography is something to which many aspire, but it's easier to recognise than to define. It tends to be a classic case of 'the more I practise, the

luckier I get'. Yes, there's a lot of luck in street photography. Anything can go wrong, and frequently does. Being in the right place at the right time rarely means wandering about impatiently. More often, it means choosing a good background and then waiting, sometimes seemingly forever, for the right people to do the right things in front of it.

## Patience, patience

If you've ever tried this technique, you'll know the suspense of working this way. Worrying about the light moving off that sign must have been nerve-wracking. And, if you use an SLR, you won't know what happened during the exposure. Sure, with a DSLR you can chimp afterwards, but the key word is 'afterwards': all time spent checking your pictures is time stolen from

shooting, and indeed, from thinking about pictures rather than equipment and technique. This is one reason why so many street photographers use Leicas, for continuous vision; Alex Webb among them. Actually, it doesn't matter that much what equipment you use, but you need to be sufficiently familiar with it to be able to use it without really thinking. The amateur who is constantly 'upgrading' may never be able to use his or her latest camera without having to think about it.

In a way, the picture, like the book, is a bit 'Orientalist': overcome with the exoticism and light of Mexico. But the same techniques can be applied anywhere. You could very likely take something similar quite close to where you live. So practise, and get lucky.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Michel Campeau



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